00050883

ISSUED OUT
WITH PERMISSION ONLY.

ORI
891.21
Kal/Not
50883

Digitized with financial assistance from
Ms.Swati Thakar
on 13 March, 2020

Presented by the
Author
20/6/xvl.

50883

ORI 891-21
Kau/Not
50883

PREFATORY NOTE.

———:o:———

DEAR STUDENT,

Here is an unpretentious Note-Book which will help you in *studying* the Meghaduta—one of the finest lyric poems in Sanskrit. In this *brochure* an attempt has been made to elucidate the splendid commentary of Mallinâtha and to assist you in 'discovering' the propriety of expressions and words, and in appreciating the poetic beauties in each stanza.

Translation—The translation appended to the notes is one in which I have endeavoured to adhere to the text and to try and bring out the meaning of almost every word in as decent an English garb as I could.

But 'the proof of the pudding is in the eating'. I leave you to partake of what has been placed before you or to push it aside with an 'umph' as you like.

Yours truly,

GIRGAON; BOMBAY. } K. M. JOGLEKAR.
15th June 1916. }

P. S.—**Introduction.**—It was intended to incorporate an introduction giving information on

(1) The philosophy of the Meghaduta.
(2) Its geography.
(3) Its botany.
(4) Its physiography.
(5) Its author; and
(6) Comparative criticism on the poem.

But these topics can neither be grasped nor their value appreciated unless the text has been critically studied. These lectures will, therefore, be supplied **free of all charge** to those who fill in the attached card and send it so that it may reach me **before the end of July 1916.** After that date they will be sold at Re. 1/- per copy.

MEGHADÛTAM.

The Meghadûta is a Kâvya (poem) in which, as the name indicates, 'yon fleeting cloud' is implored by a (यक्ष) demi-god to act as a (दूत) messenger. It is called by some 'Meghasandesha'; but for obvious reasons the title Meghadûtam is to be preferred. More about this in the introduction. The name is made up of the comp. expression मेघः एव दूतः मेघदूतः; and तं (मेघदूतं) अधिकृत्य ('alluding to, referring to') कृतं (रचितं) काव्यं मेघदूतम्; according to अधिकृत्य कृते ग्रन्थे । पा०४।३।८७, an *af.* comes after a word in the *accusa.* case in construction in the sense of अधिकृत्य ('in reference to'), when the thing made is 'a book': but the af. need not be *necessarily* used, and the original word itself is often found to designate the title of a book (*e. g.* शारीरकीयं भाष्यं or शारीरकं) by what is termed अभेदोपचार (transference of *epithet*). *This system of explaining the titles of* books has been adopted by BHATTOJI DÎKSHITA, DNYA'NENDRA BHIKSHU and other later grammarians. We find the same in Western literature *e. g.* *'Antony and Cleopatra'*, or *'Deserted Village'* where the words convey the idea of the works than of the individuals or locality.

Formation of the name of the poem.

Standard Sanskrit writers on 'Poetics' are *definite* as to the mode in which a composition (whatever be its nature or subject) should be commenced. Thus 'आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा' सा०द० ६।३२९; आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्। का०द० १।२४; a composition must commence with a मङ्गलाचरण 'benediction' which must be either in the form of (1) an आशीः 'a blessing', 'an expression of a prayer, or wish'; (2) नमस्क्रिया 'salutation', or (3) वस्तुनिर्देश 'reference to the hero'. The *commen.* of सा० द० interprets वस्तुनिर्देश = वस्तुनः वर्णनीयनायकस्य नाम्ना निर्देशः *i. e.* mention by name of the hero who is to be described; the *commen.* of का० द० says वसति प्रस्तुतवृत्तान्तोऽस्मिन्निति वस्तु प्रबन्धनायकः अपरो वा तत्सम्बन्धी, तस्य निर्देशः *i. e.* Vastu is that on which the narration itself is centered,

How to commence any 'poem' or 'composition.'

that of course is the hero, or some one closely connected with him; and the particularization of one or the other is वस्तुनिर्देश; in other words, the specific mention of the hero or of one allied to him should form the opening of a work in the absence of a 'benediction' or 'salutation'. *Malli.* has stretched the definition in the *Kumārasambhava* when he says वक्ष्यमाणार्थानुगुण वस्तु i. e. Vastu is any matter leading into or suitably connected with the main story; for, the mountain Himālaya in that poem is suitably connected with the main st[ory] 'the birth of Kumāra (war-god)'. On the same basis in t[his] present poem 'a certain Yaxa' though not particularised is [also] 'the Vastu'. Sumativijaya, one of the commentators [on] the poem, draws attention to the fact that the वस्तुनिर्देश of the Meghadūta has been pronounced by some critics to be de[fective]; for, they say the hero has not been mentioned by the author by name, and Sumativijaya justifies Kâlidâsa by quoting an authority "भर्तुराज्ञां न कुर्वन्ति ये च विश्वासघातकाः। तेषां नामापि न ग्राह्यं शास्त्रस्यादौ विशेषतः ॥ All this is simply hair-splitting. *Sâhitya* and *Kâvyâdarsha* and their commentators have given sufficient latitude to authors on the point; *Malli.* has also cleared up the point, though his remarks may not have the same weight as that of the two specialists. Hence, the fault-finders have, in my opinion, been needlessly over-fastidious, and Sumati also has been equally at unnecessary pains to find authority to justify Kâlidâsa. In the first place the little poem before us is no Shâstra, nor is the poor love-lorn Yaxa in any way a विश्वासघातक in the sense in which the phrase is generally understood. Suffice it, therefore, to say that the poet has opened his work by वस्तुनिर्देश in the form 'कश्चित्यक्षः रामगिर्याश्रमेषु वसतिं चक्रे'.

N. B.—The Sanskrit expressions and words put in black type in the Notes if read together give the prose construction (Anwaya) of each Stanza.

(1).

स्वाधिकारात्—स्वस्य (आत्मनः) अधिकारः (नियोगः enjoinment of duty, 'office', 'any assigned task', प्रक्रियात्वधिकारः स्यात्। अ०) तस्मात्. The use of the *abla.* is according to the उपसंख्यान (Kâtyâyana's Vârtika) on अपादाने पञ्चमी। पा०२।३।२८. *Pâṇini's*

rule is general; it says 'a noun whose relation to an action is that of a fixed point from which a departure takes place should be put in the *abla*. This however, does not cover the present case; hence, the Vârtika 'जुगुप्सा etc.,' in टीका which means—objects of verbs denoting जुगुप्सा 'aversion', विराम 'stopping', and प्रमाद 'neglect', 'indifference', or words in these senses are also termed अपादान *i. e.* places from which a *departure* takes place and as such they must be in the *abla*. In the present case अधिकार is the point from which there is a remissness and it is put in the *abla*. प्रमत्तः—(agrees with यक्षः), प्रकर्षेण मत्तः (fr. मद् to be infuriated) अनवहितः; Malli. quotes भू० for प्रमाद in the sense of 'carelessness', 'indifference' कर्तव्याकरणं यत्राकर्तव्यावस्थाथवा क्रिया। उच्यते द्वितयं तत्र प्रमादोऽनवधानता।

The Rd. °धिकारप्रमत्तः *in place of* °कारात् प्रमत्तः *only* makes up a compound but does not bring any difference in the sense.

In reference to what the अधिकार or duty of the Yaxa was commentators have shewn an amount of intellectual fertility. One set of them says that the Yaxa was appointed to the duty of *'warder' at the gate of the* चैत्ररथ*–garden of Kubera* the god of wealth. They say, that he forgot to close the gate at night in the hurry to go to meet his wife. Airâvata (Indra's elephant) strayed into the garden during the night and trampled some of the flower-beds. The master, Kubera, noticed this devastation during his morning-walk the next day; and being irritated pronounced his punishment, declaring that the careless youthful Yaxa must remain separated *from his wife for* one year. Another set of 'conjecturers' (so I call them) puts forward the assertion that the duty of the Yaxa was to bring flowers every morning for the use of his master to worship Shiva. The Yaxa found it too much to have to leave his young wife every morning at dawn to go and gather flowers. One day instead of gathering them in the early morning he collected them at night. A bee, they say, happened to be entrapped in one of the day-lotuses that had been plucked, after it had closed for the night with the bee in it. Next morning as Kubera happened to handle that particular flower which opened out under the influence of the morning sun; the imprisoned, and therefore, enraged bee came out and stung his finger. Being incensed he pronounced his curse (sentence) upon his youthful servant.

These are to my mind mere conjectures. Probably the poet did not intend anything very specific. for, after all, the *Kávya* (poem) is merely woven out of the imagination, and hardly requires any conjectural justification for the punishment.

To revert to the construing of the text—[अत एव अपराधात् हेतोः] the expression अतएव is used to establish a connexion between cause and result. Here the result is अस्तंगमितमहिमत्वः and its immediate cause is प्रमत्तता. कान्ता० गुरुणा—कान्तायाः विरहः (the pain of separation from the beloved) तेन गुरु (unbearable, unsupportable,) see टीका ; *cf.* गुर्वपि विरहदुःखं सा०१।१५. I have not been able to find any authority for rendering गुरु: by ' aggravated' which has been put forward by *Nandar.* वर्षभोग्येण (qualifies शापेन) वर्षं भोग्यं to be borne for one (whole) year. By कालाध्वनोरत्यन्तसंयोगे । पा०२।३।५ the *accusa.* is employed after a word signifying ' time ' or ' length ' (अध्वन्=distance when an अत्यन्तसंयोग ' complete uninterrupted continuity ' is implied. Again by the rule ' अत्यन्तसंयोगे ' च । पा०२।१।२९ the word वर्षं (*accusa.*) is compounded with the word भोग्य and the resulting *comp. is a Tatpu.* 'कुमतिश्चेति णत्वं' । पा० ८।४।१३ *i. e.* in a comp. the न coming at the end of a Prátipadika or that in the augment नुम् or occuring in a विभक्ति–form is changed to ण even if the न be in the second member of the comp. and the र be in the first. The comp. वर्षभोग्येण admits of other dissolutions according as the word is taken to signify ' a year ' or 'Bhárata' वर्षोऽब्दे भारताख्यन्दवृष्टिषु ' *Vaijayanti.* (1) वर्षेण भुज्यते इति वर्षभोग्यः to be *undergone for one year* (2) वर्षे भोग्यः to be passed through or endured in a place *i. e.* in the Bhârata which is one of the nine divisions of the then known world, the other eight being कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाला, भद्राश्व, and किन्नर. भर्तुः—*geni.* sing. of भर्तृ ' master'; although the name of the master is not specifically mentioned here we can take it to be no other than *Kubera* ' अविशेषनिर्देशेऽपि वैश्रवणस्य यक्षेश्वरत्वप्रसिद्धेः यक्षं प्रति तस्यैव भर्तृत्वोपपत्तिः । उपरि कविरेवैतत्स्फुटीकरिष्यति अनुचरो राजराजस्य in st. 3 and many other places. शापेन अस्तं० महिमा—अस्तं (*indec.*) गमितः अस्तंगमितः (made to, caused to disappear; an *Avya.*Comp.) ; अ०गमितः महिमा (dignity or authority of office) यस्य सः. कश्चित्—'some', ' a certain '. The addition of चित् and चन to an *interro. pro.* imparts to it the sense of 'indefiniteness'. यक्षः—(a demi-god). In the Amara-

kosha a number of these semi-divine beings are mentioned (see टीका) ; they are said to be the descendants of the gods but a little less than them in point of power. They possess the power of going *wherever* and *whenever* they like, of changing their corporeal forms at will, *i. e.* they are endowed with अणिमा महिमा चैव गरिमा लघिमा तथा । प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्टसिद्धयः ॥ and they are looked upon as the attendants of the Gods. जनक०केषु—see टीका. Though the family-name of the rulers of Videha or Mithilâ (modern Tirhut) is 'जनक' and 'विदेह', the first ruler of this line was *Nimi*. Although generally जनक is spoken of as the father of Sítâ his name proper was सीरध्वज and Sítá was only his foster-child. She was so named because she was found by Janaka in a furrow while he was ploughing a particular spot of ground for a sacrifice to be performed to obtain progeny. She has been looked upon as an ideal model of chastity; hence, it is but natural to say that the waters in which she had bathed had acquired sanctity. स्निग्ध० तरुषु—One *commen.* has explained the compound in no less *than six ways (1) छाया (आतपाभावः), तया* उपलक्षिताः तरवः (वृक्षाः) येषु तथोक्तेषु. (2) छाया (शोभा), तया उपलक्षिताः तरवः; (3) छाया (पंक्तिः) तस्यां तरवः (4) स्निग्धाः अरुक्षाः सरसपल्लवोल्लासितश्छायातरवः निश्चलाः पादपाः येषु तथोक्तेषु ; (5) छाया (दीनप्रतिपालनं) तथाविधाः तरवः; (6) पूर्वापरदिग्भागेऽपि सवितरि येषां छाया न परिवर्तते ते छायातरवः. The last dissolution of the comp. appears even better than that of *Malli.* who restricts छायातरु to signify only the नमेरु trees. In the रघु० we have *छायावृक्षमिवाध्वगाः* Likewise in शा० ४।१० we have छायाद्रुमैर्नियमितार्कमयूखतापः which the *commenta.* Shankara and Chandrashekhara have explained by the general meaning छायालक्षितद्रुमैः and Mon: Williams, on their authority, has the following 'that is called a छायातरु 'shade-tree' whose under-part *i. e.* the surface of ground under it does not quit the excessively cool shade either in the fore or afternoon'; hence छायातरु need not be restricted to Nameru trees only. The *comp.* may be dissolved as छायाप्रधानाः तरवः and be included in the शाकपार्थिवादि class. This class of *comps.* is of very frequent occurrence in literature They are really त्रिपदतत्पुरुष but as these are not allowed, the middle term is taken with the first term and then

it becomes a दिपद-तत्पुरु०. In the Mahábhashya the typical example शाङ्गप्रियः पार्थिवः शाकपार्थिवः has been adopted as a class-name; स्निग्धाः—लावण्यशालिनः or सान्द्राः 'charming to behold' or 'dense', 'closely standing'. रामगिर्याश्रमेषु—रामगिरि *lit.* 'the mountain of Ráma'; as such it may refer to any hill on which he may have stayed. Mallinátha identifies it with चित्रकूट in Bundelkhanda but a careful study of the route marked out by the Yaxa for the cloud in the poem indicates that रामगिरि is the रामटेक (hill of Ráma) near Nágpur which is the starting point of the cloud's journey towards the city of Kubera. The use of the *plu.* oआश्रमेषु is significant for वहुवचनेन रणरणिकया क्वचिदवस्थातुमशक्तस्य बह्वाश्रमभ्रमणं व्यञ्जयति. उवास चक्रे—(नतूवास; चक्रे न तु चकार)—प्रियासमागमत्वरितमपि चेतः आपन्नवर्षया संस्तभ्य प्रयत्नतः न्यवसत्. वसति (=residence) the word is formed by the उ० ४।६० quoted by *Malli.* according to which the affix अति comes after the roots वह् to carry, वस् to dwell, and ऋ 'to go'; thus वहतिः wind; वसतिः house, dwelling-place; ऋतिः anger. The स्थायीभाव (जन्मतः प्रभृति निर्विकारे मनसि उद्बुद्धमात्रो विकारी भावः ॥ सा० द० ३।१३) *i. e.* the underlying primary emotion is रति *'ardent love' which is supported by* विप्रलम्भ, (separation) one of the subdivisons of शृङ्गाररस or the 'flavour of love'. 'विप्रलम्भो यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ' सा० द० ३।१८७ *i. e.* separation is that where excessive love does not gain the object longed for. There are five विप्रलम्भाः of which the one here is प्रवाससंज्ञक, since the separation is 'dependent on travelling'. The रसार्णवसुधाकर defines प्रवास as under:—पूर्वसंगतयोरेव दूतोद्देशान्तरादिभिः । रमणव्यवधानं चेत्स प्रवास इतीरितः ; there is the उन्मादावस्था (the condition not capable of distinguishing between intelligent beings and unintelligent things, a mental condition in which we have the hero.

The principal figure of sense in this st. is उदात्त (the exalted) लोकातिशयसंपत्तिवर्णनोदात्तमुच्यते ॥ यद्यपि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ॥ २ ॥. The description of prosperity exceeding all ordinary experience is उदात्त; so also it is उदात्त when the actions of the great become subordinate or collateral to the subject in hand. Thus जनकृतनयात्राणानि become subordinate or collateral to the subject in hand.

The figure of speech is अनुप्रास which is वर्णावृत्तिः recurrence of same letters (one of the subdivisions of alliteration).

(2).

तस्मिन्नद्रौ—On the Rámagiri mountain spoken of in the foregoing st. अ०प्रयुक्तः—अबलया विप्रयुक्तः separated *from* his wife; note the Sanskrit idiom requiring the *instru.*, but the *abla.* may in the present case be admissible. कन०प्रकोष्ठः—see टीका, and compare प्रत्याख्यातविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं । विभ्रत्कांचनमेकमेव वलयं श्वासापरक्ताधरः ॥ शा० ६।६, also अनतलुलितज्याघाताङ्कं मुहुर्मणिबन्धनात् कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ शा०३।१०; see कु०३।४१ or रघु० ३।१९. रिक्तः—*p.p.* of रिच् 7 U. to be empty, be destitute of. प्रकोष्ठ is the portion of the arm between the कूर्पर 'the elbow' and the मणिबन्ध wrist. Even the single bracelet with which the Yaxa came to the Rámagiri was dropped somewhere on account of his extreme emaciation and listlessness. सः—This is really a correlative pronoun requiring some form of यत् to complete the sense conveyed by it; but when the pronoun refers to a well-known or previously mentioned object it does not require the correlative यत् as observed by the Kâvyaprakâsha which says प्रक्रान्तप्रसिद्धविषयस्तच्छब्दो यच्छब्दोपादानं नापेक्षते. कामी—स्वप्रियाविषयेऽतिशयितः कामः । अतिशायने मत्वर्थीयः इनिः. कतिचित्—*The* pronoun कति is invariably declined in the *plu.*; and for the meaning by the addition of चित् to it see note on कश्चित् st. 1 *supra.* मासान्—although कतिचित् मासान् *lit.* means 'some months' the expression indicates by contextual reference and what the Yaxa has said 'शेषान्मासान् गमय चतुरो and शापस्यान्तो उस्थिते मे शापान्तः' २।४९ that he had yet to pass four months. नीत्वा—अतिवाह्य । निर्विनोदतया दीर्घीभूतानि वा नापगच्छतो मासान् विचित्रैरुपायैः कथं कथमपि गमयित्वा इत्यर्थः. आषाढस्य—See टीका for the formation of the word. By पा० ४।२।३ quoted by Malli. the af. अण् comes with a word in the *instru*: in construction which is the name of a lunar mansion to signify the time connected with the asterism. The month of आषाढ corresponds with the 2nd half of June and the 1st half of July. प्रथमदिवसे—some *commen:* have adopted प्रशम (last, final) and taken objection to प्रथम on the argument that the month of Shravana is said to be nigh at hand in the next st.; but this is trying to be over-punctilious. They say that in २।४९ the Yaxa asks the cloud to tell his wife to be reckoning the remaining months and that the period of separation would expire on the 11th of Kârtika. If, they say, we count the days from

the first day of Ashâdha they come to be 4 months and 11 day The same argument applies against them—If reckoned fr. the प्रशम or last day there will be 20 days wanting to make up the four months. I am inclined to प्रथमदिवस because it is in the latter half of Jyestha that clouds begin to gather and fly about in the sky on the Western Ghauts and, as every one knows, the burst of the monsoon in Bombay is awaited for about the 5th of June. Hence the commencement of Ashádha would suit the appearance of clouds on the Rámagiri. Moreover, this does not seem to be a point of vital importance; a poet does not certainly calculate and compute and reckon, but puts down ideas as his fancy flies. Mallinâtha has a long discussion on this and has been followed by Nandargikar. आश्लिष्टसानुं-आश्लिष्टं सानु (ridge, mountain-side; *cf.* सानूनि गंधः सुरभीकरोति कु०१।९) येन एतादृशं [मेघं]. वप्र० प्रेक्षणीयं see *टीका* up to वप्र०गजः; then ०गजः इव प्रेक्षितुं योग्यः दर्शनीयः; परिणत=bent down, stooped. मेघं ददर्श.

The figs. are उपमा indicated by the expression वप्र०प्रेक्षणीयं; or assuming there were elephants on the mountain, and because it is likely to mistake the cloud for one of them we may take that there is संदेहालंकार also.

(3)

राजराजस्य—राज्ञां (of the Yaxas) राजा राजराजः; accord. to राजाहःसखिभ्यष्टच् पा०५।४।९१ the words राजन्, अहन् and सखिन् become अकारान्त at the end of a Tatpu comp. अनुचरः-(अनुचरतीति) follower, attendant. अन्तर्बाष्पः सन्—with suppressed tears. बाष्प is really not 'a tear', it is अश्रुणः पूर्वावस्था (as remarked by Kâtayavema) 'the first stage or state of a tear', 'the hot moisture that overspreads the eye before the tear-drop is formed'. If that is restrained it chokes the throat: but it is not possible to always give free scope to the flow; hence we have such expressions as 'निगृह्यान्तर्बाष्पं हसितमपि शून्येन मनसा।' or see शा०४।१४. कौतु०हेतोः—कौतुकस्य (of eagerness) आधानं (उत्पादनं creating, producing), तस्य हेतुः cause. The appearance of the cloud was the cause of the production of the eagerness and despondency in the Yaxa's heart. The Rd. केतकाधनहेतोः—केतकीकुसुमानिकरोत्पादनानिमित्तभूतस्य (तस्य मेघस्य)।—अनेन कुसुमास्त्र-साहाय्यसंन्नाहो ध्वन्यते remarks the *commen.* Vidyullatâ. There is no special objection except that the poet wishes to bring out

the effect of the cloud's appearance on the Yaxa which made him almost weep. Hence the propriety of our reading; which is not the case with केत०हेतोः तस्य—refers to मेघ ; read note on सः in the foregoing st. पुरः—*inde.* कथमपि—somehow *i. e.* with great difficulty. Mark the special difference in the meaning of the phrase accord. as अपि precedes or follows कथम् quoted from उज्वल by *Malli.* The quotation occurs in उत्पलमाला which says that it is a very common expression in both forms. It says we have अपि कथं when we have to convey the idea of ज्ञान=comprehension, हेतु=purpose, and विवक्षा=intention; but we have कथमपि when we indicate यत्न—effort, गौरव—importance, heaviness, and निश्चय—determination. स्थित्वा चिरं *inde.* 'for a long while.' This *inde.* is used in all its oblique cases such as चिरेण, चिराय etc. दध्यौ—Per: of ध्यै 1st P. contemplated, meditated. मेघालोके [सति] सुखिनः *gen. sing.* (सुखं अस्य अस्ति इति सुखिन् one who has [every kind of] happiness, and therefore calmness of mind. अपि चेतः अन्यथावृत्ति —न यथा अन्यथा (*lit.* not as it ought to be, therefore, perturbed, agitated) वृत्तिः ('course' or 'action')भवति. कण्ठा०प्रणयिनि —कण्ठस्य आश्लेषः (embrace); कण्ठाश्लेषं प्रणयति इति कण्ठा०प्रणयी, तस्मिन्. जने—the word refers to the lady-love of the Yaxa indirectly, दूरसंस्थे—संस्था (existence) see टीका. किं पुनः The phrases किंनु, किंमु, किंपुनः, किमुत have the sense of 'how much more', when heading the 2nd member of a complex sentence. *cf.* ननु स्वां वनदेवतापि न द्रक्ष्यति किं पुनर्मर्त्याः । उत्त० । or स्वयं रोपितेषु तरुषु उत्पद्यते स्नेहः किं पुनरङ्गसम्भवेष्वपत्येषु । कादं०.

The *fig.* is अर्थान्तरन्यास (**corroboration**). This figure is perhaps of most frequent occurrence in Kâvya literature and one most frequently used by Kâlidâsa. The name itself is meaningful—अर्थ्यते इति अर्थः प्रस्तुतः, अन्यः अर्थः अर्थान्तरम्, तस्य न्यासः. When a general proposition is established by a particular one or a particular by a general one and when an effect is justified by a cause or *vice versa*, either under a similarity or a contrast we have this figure. See *Kane* on साहि०.

(4).

नभसि—*loc.* sing. of नभस् = month of Shrâvana corresponding to the latter half of July and the first half of August. प्रत्यासन्ने [सति]—having arrived. The three words

make up the *loca: abso.* but if carefully considered the सतिसप्तमीत्व applies only to प्रत्यासन्न. द० नार्थी—दयितायाः जीवितम् तस्य आलम्बनम् (sustaining, supporting), तं अर्थयते (desires) असौ; as the टीका remarks the Yaxa was anxious to prevent the catastrophe of the death of his beloved; hence, his eagerness to send tidings to her about himself; and, in this eagerness he does not hesitate to appeal to a fleeting cloud to be his messenger. जीमूतेन—by means, by [the hands] of a cloud: the word जीमूत is formed of the two words जीवन water and सूत a bundle. There is no rule to account for the elimination of वन in the resulting word. There are a few other *irre.* words. They are all classed together under the general name पृषोदरादि. In fact such *comp.* as cannot be explained accord. to *Pāṇini* are put into this class. स्वकुशलमयीं—Whenever 'profussion', unstintedness', etc., is to be indicated the suffix मयट् is added to words and comps., though not to words denoting 'an edible article' or 'dress'. मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः पा०४।३।१४३. प्रवृत्ति—intelligence, news 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्यात्' अ०. हारयिष्यन्—नाययिष्यन् causing to take, carry or convey. पा० १।४।५३ quoted by Malli. says that the subject of the verb in the primitive sense in the case of हृ and कृ, and of अभिवद् and दृश् when used in the Atma. is either put in the *accusa.* or *instru.* in the causal. Likewise the टीका quotes पा० ३।३।१३. लृट् शेषे च *i. e.* the 2nd fut. of a verb is used where futurity pure and simple is indicated; and also where there is in construction with it another verb expressed or understood denoting an action performed for the sake of the future action. Here the action of स्वागत or welcome is performed by the Yaxa for the sake of getting the cloud to convey and deliver his message to his wife. प्रत्यग्रैः—fresh, new; प्रत्यग्रं नूतनं नवं। अ०. कुटजकुसुमैः—by the flowers of the kuṭaja (*wrightia antidysenterica*) which appear at the commencement of the rains. कल्पितार्घाय—agrees with तस्मै [मेघाय]; —कल्पितः (provided, arranged ; see र० ११।५१) अर्घः (worshipping materials. Usually they are eight :—आपः क्षीरं कुशाग्राणि दधिसर्पिश्च तण्डुलाः। यवाः सिद्धार्थकं चैव अष्टाङ्गार्घ्यं प्रकीर्तितम्. If some of these be not available they may even be supplied by the imagination. See note on फलमिश्रमर्घं शा० १)यस्मै. तस्मै=जीमूताय. प्रीति०वचनं—प्रीतिः प्रमुखा येषु तानि प्रीत्प्रमुखानि—स्नेहपूर्वकाणि; now see टीका. स्वागतं व्याजहार—spoke words of welcome such as भद्रं कुशलं ते सर्वत्र। श्रान्तोऽसि विश्रम्यताम्। अलंक्रीयतामिदं स्थानम् इत्यादि

वचनानि अब्रवीत्. Mark the use of the *dative* तस्मै as indi. object with the verb.

The readings and the *v. lexionæ* are (*a*) मनसि for नभसि and is explained as 'when the mind was calmed'. Some retain नभसि and say जलदनिचितत्वात्प्रत्यासन्ने निकटवर्तिनीव नभसि गगन इति. (*b*) ०लम्बनार्थाम्—in this reading the whole comp. phrase becomes an *adj.* to प्रवृत्तिं. ०आलम्बनं अर्थः यस्याः सा, तां प्रवृत्तिं. (*c*) ०लम्बनार्थम्—'for the purpose of'. (*d*) पाययिष्यन्; and प्रापयिष्यन् for हारयिष्यन् the first has to be strained to make out some sense, *lit.*—causing the cloud to drink, to receive etc., the second may be explained 'wishing to have his message delivered to his wife'.

(5).

With a view to account for the strange conduct of the Yaxa in appealing to an unintelligent object like a cloud to be his messenger, the poet says:—औत्सुक्यादपरिगणयन्.

धूम०मरुतां—धूमश्च ज्योतिश्च सलिलं च मरुच्च धूम०मरुतः, तेषां सन्निपातः (mixture). This is a very fanciful theory of the formation of a cloud and quite irreconcilable with modern scientific views which too seem to have been known to our poet (see कु० १।३४). The word ०मरुत् is derived in various of ways by etymologists ; one of them is fr. मा रुद् see note on र० ३।१३, and रामा० १।४६; others derive it fr. मर् to shine, while Nirukta has मितराविणो महद्रवन्तीति मरुतः, मेघः क. पटुकरणैः—पटूनि (Sharp 'पटुस्तीक्ष्णे स्फुटे दक्षे निष्ठुरे निर्दयेऽपि च' *Rudra*) करणानि (*limbs*) येषां ते तैः. प्राणिभिः प्रापणीयाः *pot. parti.* of प्राप. प्रापितुं योग्याः. संदेशार्थाः क.-संदिश्यन्ते ते संदेशाः संदेशाः एव अर्थाः see टीका. The use of the *interro.pro.* क with two objects of diverse or opposite natures is a very common idiom in classical literature; see र० १।२; कु० ५।४; क चिरायपरिग्रहः श्रियां । क च दुष्टेन्द्रियवाजिवश्यता ॥ कि० २।३९ also कि० ६।३७, ४४. इति—this is properly a *demon.* adverb equiva. to इत्थं, एवं, and is used to express the object of knowing, thinking, believing, etc. औत्सुक्यात्—उत्सुकस्य भावः औत्सुक्यं (by ब्राह्मणादित्वात्ष्यञ् । पा० ५।१।१३४ 'eagerness') तस्मात्; 'प्रियाजीवितपरिरक्षणेच्छाग्रहग्रस्ततया or इष्टार्थोद्युक्तत्वात् as Malli says. अपरिगणयन्—not taking into consideration गुह्यकः -(गूहतीति गुह्यकः निधिपालः । 'निधिं रक्षन्ति ये यक्षास्ते स्युर्गुह्यकसंज्ञकाः') तं [मेघं] ययाचे. कामार्ताः—कामेन आर्ताः (पीडिताः) चेतनाचेतनेषु—

चेतनाः (sentient) च अचेतनाश्च, तेषु. प्रकृतिकृपणाः–प्रकृत्या (naturally) कृपणाः listless. It may also mean 'naturally disposed to lament' *Nandar*. The reading प्रकृति is preferable to प्रणय. On this *Sárodhárini* has a very apt quotation.—नैव पश्यति जात्यन्धः कामान्धो नैव पश्यति । न पश्यति मदोन्मत्तस्त्वर्थी दोषो न पश्यति । दशधर्मं न जानाति धृतराष्ट्र निबोधनात्. The Kámasûtrakáras have enumerated the ten conditions through which a lover passes; they are नयनप्रीतिः प्रथमं चित्तासंगस्ततोऽथ संकल्पः । निद्राछेदस्तनुता विषयनिवृत्तिश्च-पानाशः । उन्मादो मूर्च्छा मृतिरित्येताः स्मरदशा दशैव स्युः ॥ हि—'for', 'since.' This is used in the assertion of a strict logical argument; but it is also frequently used when one fact is mentioned to illustrate or establish another as in the stanza.

The fig. in this is विषम—'incongruity', supported by अर्थान्तरन्यास. The incongruity of making a request to any thing non-sentient like the cloud in the present case is patent. The Sâhityadarpaṇa says :—गुणौ क्रिये वा यत्स्यातां विरुद्धे हेतुकार्ययोः । यद्वारब्धस्य वैकल्यमनर्थस्य सम्भवः ॥ विरूपयोः संघटना या च तद्विषमं मतम् ॥ *i. e.* when the (1) qualities or the actions of a cause and its effect are opposed to each other, (2) when an effort fails and some evil result follows, or (3) when there is an association between two incongrous things narrated we have this figure. See *Kane* on साहि०. Here we have the last or 3*rd* case.

(6).

भु० विदिते—भुवनेषु (in the three worlds) विदितः, तस्मिन् Celebrated, well known in the three worlds; agrees with वंशे; see टीका. The verbal form विदित is formed by the addition of the aff. क्त technically called निष्ठा; but this निष्ठा is used in a past sense; by पा० ३।२।१०२ the क्त aff. has two senses, *viz.* an action and an object; the verbal form with the aff. क्त is used in the present tense too by पा०२।३।६७ but in that case it takes the *geni.* of the noun and the क्त signifies 'respect', 'honour' etc., but a comp. is not permissible in such cases. When, however, a comp. *is* formed the aff. क्त denotes past time and the comp. is to be formed with the *instru.* of the noun. Hence here the *loca.*–Tatpu. is formed. पुष्क०र्तकानाम्—Malli. takes these to be two sets of clouds. The Vishṇu Puráṇa says, पुष्करावर्तका नाम ये मेघाः पक्षसम्भवाः ।

संयोगाद्वायुनोच्छिन्नाः पर्वतानां महौजसां ॥ पुष्करा नाम ते मेघा बृहत्तोय-मत्तराः । पुष्करावर्तकास्तेन कारणेनेह शब्दिताः ॥ The word may be dissolved as पुष्करं (जलं) आवर्तयन्ति (carry about) ते पुष्करावर्तकाः तेषां वंशे जातं कामरूपम्—कामं (desired) रूपं (form) यस्य सः, तं one who can assume any form so as to be able to go through the most narrow and difficult passages. मघोनः—*gen.* sing. of the irreg. word मघवन्. It is also declined like भगवत्. मह्यते पूज्यते असौ see पा०६।४।१२८; and *cf.* ऋ० १।९२ and भ० गी० १८।२४. प्रकृतिपुरुषं—important adviser. This word in the sense of 'minister', 'adviser' occurs very frequently in literature. *e. g.* र०१२।१२ 'प्रकृतिगुणसाम्ये स्यादमात्यादि स्वभावयोः'। मे०. त्वां जानामि. तेन—mark the peculiar adverbial sense of 'therefore', 'on that account' in which the *instru.* sing. of तत् is used. विधिवशात्—विधेः वशात्—the *abla. sing.* of the word वश is frequently put as the last member of a comp. in the sense of 'at the mercy of', 'under the influence of'. दूरबन्धुः—दूरे बन्धुः ('relative'. Here intended to refer to 'the wife'. Rather too free and wide a use in this sense). अहं अर्थित्वं गतः—mark the use of the phrase and *cf.* पञ्चत्वं गतः, शरणं गतः where °गत is *the* क्त *p. p.*; and read note on भुवनविदित in the foregoing stanza. अधिगुणे—अधिकाः गुणाः यस्य सः, तस्मिन्—one who is possessed of excellent qualities, 'worthy.' याच्ञा (request), मोघा—fruitless, unfulfilled (मोघं त्रिषु निरर्थके *Ru.*); वरं see टीका. अधमे [पुंसि] लब्धकामा—लब्धः कामः यस्याः सा. न [वरम्].

The figs. are प्रेयस् in the first three lines supported by अर्थान्तरन्यास in the last line. In the figure प्रेयान् there is the narration of a very dear thing or position see *quotation* from Dandi's Kâvyádarsha in the टीका.

(7).

पयोद—*Voca. Sing.* पयांसि ददात्यसौ पयोदः *lit.* one who gives water. In the tropics the importance of water has been always recognised 'पानीयं प्राणिनां प्राणा विश्वमेव च तन्मयं' तस्य दाता सर्वस्य प्राणदः and therefore you are स्वभावतः एव परोपकारपरः (naturally disposed to do a good turn). The Yaxa may be said to be appealing to this inborn nature of the cloud and thereby exhorting him to undertake the mission. संतप्तानां—o those who are संतप्त 'heated' (from तप्, with सम् in the sense o 'greatly'); thence 'afflicted', 'troubled', 'harassed'. Here two

classes of संतप्तजन are signified—(1) those who are troubled by the actual heat of the season; (2) travellers and fortune-seekers (धनार्जनादिहेतोर्गृहात्प्रोषिताः) who have gone far *away* from their homes. In ancient times and even upto quite recently in the absence of all rapid means of intercommunication people went away from their homes in quest of fortune at the end of the 'rains', returned before the 'rains' had set in, and stopped all safe at home in the company of their wives and families during the four rainy months attending to their homesteads and fields. The koonbees and other working classes have still stuck to this system. It goes without saying that the पयोद् 'rain-cloud' relieves both classes—by an out-pour of water it brings down the heat of summer, and secondly, it warns people to return *to their* 'sweet homes'. त्वं शरणं 'asylum', 'refuge' शरणं गृहरक्षित्रयोः। अ०) असि. तत्—although *prima. a demonstra. pro.* it is used as an *indecli.* in the sense of 'consequently', 'therefore' see २।४६ and र० ३।४६. धनप०विश्लेषितस्य—see टीका. धनपति=the treasurer of the Gods, generally known as Kubera, supposed to live on Kailâsa and neighbourly friend of Shiva. Mark the meaning of क्रोध which may be said to be the direct origin of the 'curse' or 'punishment', as also the *causal* formation विश्लेषितस्य 'compelled to be separated'. मे (मम) संदेशं प्रियायाः—note idiom using the *geni.* of the person to whom a thing is to be taken—such *geni.* is called संबन्धसामान्यषष्ठी and is employed when the mere objective relationship of a thing is intended to be expressed. हर—'carry'.

In the second half of the st, the Yaxa exhorts the cloud to go to Alaká. गन्तव्या—fit to be gone, one which *ought* to be visited; see Ap. G. § 155; mark the use of the *geni.* ते (तव) in place of त्वया *instru.* This peculiar use is according to पा०२।३।७१ quoted by टीका, whereby the *geni.* is *optionally* employed in denoting the agent, etc. The discussion on this rule in the Siddhántakaumudi is well worth a careful study. नाम=well known, 'प्रसिद्ध'. यक्षेश्वराणां वसतिः—the dwelling place of the Yaxa-lords. But why not take the *plu.* to convey an honorific idea and only signify Kubera. For वसति see St. 1. बाह्यो० हर्म्या—Yaxa has already said that Alakâ ought to be visited by you; and now gives him a mark of identification *viz:* the image of हर=Shiva in the garden outside the city. see St. २८.

(8).

In this st. the Yaxa tells the cloud that he will have gained the credit of having set the minds of the women who may be eagerly awaiting the return of their husbands at ease, and that he will thereby have done an act of kindness in addition to the favour of conveying his message to his wife in Alaká.

पवनपदवीं—पवनस्य पदवी, तां. The word पदवी *lit.* signifies 'a course along which foot-steps are put', hence, 'an area', 'a tract' अयनं वर्त्म मार्गोध्वपन्थानः पदवी सृतिः । अ०. The heaven or rather, 'the firmament' has been divided into seven Márgás or Padavîs and a वायु is assigned to each of them. For a full account of these the student may consult *Vishṇupuráṇa*. For our purpose here it will suffice to say that the first of the seven Padavis comprises the space between the भूलोक or terrestrial region and the Sun; the वायु assigned to this area is called आवह and its office is to bear along through *the atmosphere clouds, stars, meteors, lightening, etc.* In the शा०७।१३ the poet calls this region मेघपदवी. आरूढं—*p. p.* of आरुह् to bestride, get upon, *usually* with the *accusa.* and sometimes with the *loca.* त्वां पथिकवनिताः see टीका. The aff. ष्कन् comes in the sense of 'who goes there' after the word पथ being in the *accusa.* in construction by पा० ५।१।७५ quoted by Malli. प्रत्ययात् = through confidence, see टीका. The confidence is of course regarding the return of their husbands as a certainty at your appearance in the sky. आश्वसन्त्यः relying (on you). उद्गृ०कान्ताः—अलकानां अन्ताः अलकान्ताः the extremities of the ringlets or curls of hair. उद्गृहीताः अलकान्ताः याभिः ताः प्रेक्षिष्यन्ते. [तथाहि] त्वयि सन्नद्धे [सति] *loca. abso.* = when you are quite ready *i.e.* when you are visible in the sky 'ready to come down in the form of a shower'. *cf.* नवजलधरः सन्नद्धोऽयं । वि०४।१. विरहविधुरां—विरहेण (on account of the pain of separation) विधुरा (विगता धूर्यस्या इति one who has lost the equanimity of temper, hence 'troubled in mind'. 'वैकल्येऽपि च विश्लेषे विधुरं विकले त्रिषु' त्रि०शे०. जायां—धर्मपत्नीं. In all the performances of a religious character a जाया or सहधर्मिणी has to be present and take part in them; without her they cannot be done. A man can easily give up a mistress but he cannot abandon the जाया. कः—किं शब्दोऽत्र

क्षेपे. 'प्रश्ने क्षेपे वितर्के किं । वै०. उपेक्षेत—*3rd sing.* of the *potential* of ईक्ष् with उप 1st Atma. 'to neglect,' 'to treat with indifference.' 'अनवक्लृप्तौ लिङ् *i. e.* the potential is used when 'capacity' or 'capability' is to be implied. अन्यः अपि यः जनः अहं इव पराधीनवृत्तिः—(परे अधीना पराधीना dépendent on another), पराधीना वृत्तिः (course of conduct, existence *cf.* र० २।३८, शा० ७।१२) यस्य सः. न स्यात्—when *probability* or *possibility* is to be expressed in the sense of the English 'should', or 'would', as a general assertion or rule, we use the Potential.

The reading अयमिव जन :—जन by itself in the *sing.* conveys the idea of a single individual *cf.* मृगशावैः सममेधितो जनः शा०२।१८ or धर्मचरणेऽपि परवशोऽयं जनः । शा०१. 'this individual like myself', may even be preferred to अहमिव; for अयं जनः when used by the speaker in reference to himself conveys a certain amount of 'helplessness' or indication of modesty or humbleness.

The figs. of sense are अर्थान्तरन्यास (corroboration); व्यतिरेक (contrast, 'dissimilitude' which is आधिक्यमुपमेयस्योपमानाद्न्यूनताथवा । व्यतिरेक :—Here the उपमेय 'अहं' falls short of 'अन्यः' since the यक्ष is an ill-fated individual. There is also अप्रस्तुतप्रशंसा (indirect description) *viz.* about the *wives of* travellers who have really no connexion whatsoever with the Yaxa's message. अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया. This is Kuvalayânanda's defini. Sahityadarpaṇa defines it differently.

(9).

In this stanza the poet gives two auspicious omens *viz.* अनुकूलः पवनः and वामः चातकः portending a good termination of the journey; and tells the cloud that he will have the pleasure of the company of the female cranes besides.

अनुकूलः—(अनुगतः कूलं तटं स्नेहादिबन्धनं वा *lit.* following the 'bank' or 'tie of attraction' hence 'favourable', 'suitable' पृष्ठानुगामी मृदुगतिश्च. *Cf* पवनस्यानुकूलत्वात्प्रार्थनासिद्धिशंसिनः रजोभिस्तुरगोद्धूतैरस्पृष्टालकवेष्टनौ ॥ र०४।२९). पवनः स्वां मन्दंमन्दं (*Malli.* takes this repitition under प्रकारे गुणवचनस्य । पा०८।१।१२ but that rule is only possible and there is द्विर्वचन in the वीप्सा [व्याप्तुमिच्छा] *i. e.* when many objects are wished to be included by the speaker with a particular attribute or action simultaneously, or when there is a variety and difference in kinds *e.g.* नवं नवं प्रीतिरहो करोति; but there is no variety in the मन्दत्व, hence, it ought to have been मन्दमन्दं as in मन्दमन्दमुदितः प्रययौ खगम् and it ought

to have formed a सुब्लुक्. Hence, instead of taking मन्दं मन्दं as a coupled *indecli.* it would be better to take one मन्दं as an *adjective* to त्वां 'slow-moving' as you are, and the second मन्दं as an *adverb* going with नुदति. यथा—(Malli. takes it in the sense of यथासादृश्य suitableness, quotes यादव's authority, and explains it as भाविफलानुरूपं but I would prefer to take it as an adverb of manner and construe the sentence thus अनुकूलः पवनः त्वां यथा नुदति तथा अयं वामः चातकः नदति. There are several instances in which यथा is not followed by तथा, see कु०४।३४, also ३६; and का०प्र०१०. नुदति—प्रेरयति गमनाय—propels you on [तथा] ते वामः—located or rather 'flying along your left side' see टीका. अयं—पुरोवर्ती किन्तु विप्रकृष्टः refers to the chátaka who though flying in the sky and therefore at a great distance from the Yaxa (विप्रकृष्ट) is still visible and in his front पुरोवर्ती. सगन्धः—filled with pride that he will now get the drops of water he has been yearning for. *Malli.* points out that some take गन्ध in the sense of संबन्ध 'affinity', 'prediliction for.' This may also do since the चातक *is* expected to have a liking for the clouds ; *cf.* सर्वः सगन्धेषु विश्वासिति । शा०५. There are *other Rdgs. such as* सगर्वः, सहर्षः; सोत्साहः, all signifying the satisfaction at the prospect of getting water. Some Mss. read चातकस्तोयगृद्धुः—The Chátaka who is ardently 'desirous', 'covetous' of securing water; for गृध्नु see र०१।२१. चातकः a bird of the partridge class supposed to subsist only on a few drops of rain-water falling in about October (when the sun is in the same longitude as Octorus [swáti] when a shower is scarce. The popular notion about the peculiarity of the Chátaka is that *it will not* take any water fallen on the ground (see टीका and St. 21 A) but only a few rain-drops in the falling. Water-drops that have touched the ground are believed to be injurious to the bird. The rain-drops of such showers falling into the sea are supposed to be taken in by the pearl-fishes and transmuted into pearls. *cf.* तृषाकुलैश्चातकपक्षिणां कुलैः । ऋ०२।४; and र०५।१७, वेणी०५, also चातकोऽपि तृषितोऽम्बु याचते घ०१।१०. मधुरं नदति च गर्भा० परिचयात्–Malli : says अपरं निमित्तं वर्तिष्यते च but I do not think it is justifiable because there is no mention of the flight of cranes being indicative of auspiciousness. Among other arguments if the flight of the cranes was an auspicious omen the poet would have put a च in the latter half of the stanza; instead of that he puts an assertive particle नूनं to

assure the cloud of a prospect of enjoyment. Now turning to the compound phrase, I think Malli's interpretation is strained. I would take क्षण in the sense of 'the right moment' or even 'just only a moment' गर्भस्य आधानं, तस्य अवसरः, तस्मिन् क्षणपरिचयात् (क्षणमात्रं परिचयः संगमः तस्मात्); the Rd. गर्भाधानक्षमपरिचयात् where क्षमः=समर्थः 'capable'. गर्भस्य आधाने आरोपणे क्षमः समर्थः परिचयः सम्बंधः यस्य for, the rainy season is the time for the gestation of the Balâkas which they know very well and this accounts for their going out in long rows when the sky is heavily overcast with clouds. आबद्धमालाः (आबद्धाः मालाःपंक्तयः याभिस्ताः) बलाकाः नयनसुभगं भवन्तं नूनं (असंशयं ; तर्कनिश्चयोर्नूनमिति । वै०). सेविष्यन्ते— (रागोन्मताः स्वयं अनुयास्यन्ति. *cf.* मेघाभिकामा परिसंपतन्ती सम्मोदिता भाति बलाकपङ्क्तिः ॥ रामा० The last two lines are susceptible of a construction which may appear rather highly strained to some. It may however, be given [यथा] आबद्धमालाः (आबद्धाः मालाः पुष्पस्रजाः याभिस्ताः) बलाकाः (बलेन यौवनेन अंकति कुटिलं गच्छन्ति ताः young women sportive and vivacious on account of rising ardour of youth) नयनसुभगं (आनन्ददायिनं पुरुषं) खे (एकान्ते) सेवन्ते तथा बलाकाः पक्षिण्यः भवन्तं सेविष्यन्ते.

The figs: are **समासोक्ति** (vide St. 28 *infra*) and **अनुमान** (Inference). 'अनुमानं तु विच्छित्त्या ज्ञानं साध्यस्य साधनात्' *i.e.* knowledge of साध्य strikingly expressed as against साधन; see *Kane's* साहि०.

(10).

The Yaxa says to the cloud, who was his messenger, that 'my wife can neither be dead nor faithless; so you proceed on my mission after you have fully enjoyed yourself on the journey.

अविहतगतिः—अविहता गतिः यस्य सः (one whose movement will be unobstructed *i. e.* one who will have free access in the house even during my absence, since the cloud was accepted as a brother) सन् [त्वं] दिवस०तत्परां (see टीका) अव्यापन्नां (not dead; hence, 'alive' because she is sustained by the confidence and hope of my return at the expiration of my period of exile). एकपत्नीं—एकः पतिः यस्याः सा एकपत्नी by पा०४।१।३५ see टीका. The student should be careful to distinguish this rule from पत्युर्ना यज्ञसंयोगे which forms the word पत्नी. भ्रातृजायां अवश्यं द्रक्ष्यसि. हि —for, आशाबन्धः (*lit.* 'tie of hope'; *poetically* 'stem of hope' which sustains or upholds the heart, nay the very life of a love-sick person just as a delicate flower is supported by its stem. *cf.*

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतरां । गुर्वपि विरहदुःखमाशाबन्धः साहयति । शा०४।१५. आशातन्तुर्न च कथयतात्यन्तमुच्छेदनीयः । प्राणत्राणं कथमपि करोत्यायताक्ष्याः स एकः ॥ मा०मा०९. अङ्गनानाम्—प्रशस्तानि अङ्गानि यासां ताः (by अङ्गात्कल्याणे नः पा०५।२।१००) तासां. सद्यःपाति—rapidly dropping down; *adj.* to हृदयं. सद्यः may be taken separately or forming a comp. हृदयं रुणद्धि—sustains.

The figure of sense is अर्थान्तरन्यास (see St. 3 *supra*).

(11).

We know very well, at least those who have had experience of land-journey by carts etc.—how we try to get fellow-travellers and companions. The Yaxa tells the cloud that there will be no lack of them, particularly the Râja Hansas migrating to lake Mânasa will be your companions.

कर्तुं—The *infini.* is according to पा०३।४।६५ and ६६ for which see Ap. Guide § 176, 177. प्रभवति=परानपेक्षया शक्तं भवति is able without any other help. महीं—भूमात्रमेव, निखिलां भूमिं एव न पुनर्देशविशेषम्. च—Were this st. to be transposed or rather the st. तां चावश्यं *etc.* taken immediately after the st. संतप्तानां त्वमसि etc. the propriety of च could be at once seen; for the cloud would be in the position of being slowly wafted on by the wind as mentioned in St. 9; *'and'* while on the journey he will be meeting fellow-travellers; or why not take महीं उच्छिलीन्ध्रां च अवन्ध्यां कर्तुं प्रभवति. The अवन्ध्यत्व is in no way dependent on the उच्छिलीन्ध्रत्व nor *vice versa*; the उच्छिलीन्ध्रत्व only fortells (indicates कथयति as stated in Nimittanidána quoted by Malli. to the people that there would be a plentiful harvest: if so, then why does Mallinátha say अतएव. उच्छिलीन्ध्रां—उद्भतानि (उद्भूतानि) शिलीन्ध्राणि (भूमिस्फोटाः mushrooms छत्रके वृक्षजातौ च शिलींध्रं स्मर्यते बुधैः । अने०) यस्यां सा, तां. The *Rd.* उच्छिलीन्ध्रातपत्राम् is met in some Mss. The compound may be dissolved as under—शिलीन्ध्राणि एव आतपत्राणि शिलीन्ध्रातपत्राणि, उद्भतानि शि०पत्राणि यस्यां सा, तां. ते गर्जितं—Your rumbling स्तनितं गर्जितं मेघनिर्घोषो रसितादिं च । अ०. मानसोत्काः—see टीका. अवन्ध्यां—not barren; capable of yielding varied and abundant harvests 'नानाविधसस्यप्रसवयोग्यां'. The Hansas and Râj Hansás migrate to the Himalayan plateau on the bursting of the monsoon when the Indian plains are almost submerged under

muddy waters and the birds are not able to find clean lotus-stalks which is their food 'पङ्काङ्कितवसुधाङ्कणरिङ्खणातङ्कशङ्कया कलुषनवोदककवलितकमलषण्डखण्डितमदतया मानसं सरः अभिगन्तुं उत्सुकाः। The Hansas stay there for four months and return to the plains to pass the eight months away from the Himalayas (as Malli. has said) to avoid the frigid cold on the mountain. Lake Mânasa is one of the localities which form an almost common theme in Sanskrit poetry. The Ramáyana has 'कैलासशिखरे ब्रह्मणा प्रागिदमद्भुतं सरः मनसा निर्मितं तस्मात् मानसं.' The mythological account mentions the rise of the river Ganges from this lake; but no river takes its rise from this lake which is situated between the Himalayan range on the South and the Kailâsa on the North. This is the favourite haunt of the swans and flamingoes during the period when the rains are pouring down on the Indian plains. आ कैलासात्—up to the Kailâsa. The particle आ has two senses (1) 'from'; (2) 'up to', 'till' त्वद्यात्रावधिभूतः कैलासः एव your destination is Kailâsa and the Râjhansâs will be your companions quite up to there *cf.* आ समुद्रात्तु वै पूर्वादासमुद्रात्तु पश्चिमात्। तयोरेवान्तरं गिर्योरार्यावर्तं विदुर्बुधाः॥ मनु०२।२२. also आ परितोषात् or ओदकान्तात् शा० १।२ and act ५. It may form a compound which is always an अव्ययीभाव as आसमुद्रम्. The Kailâsa is a mountain situated on the northern side of the मानस and is described as the residence of Shiva and Kubera. The Himalayan plateau is a series of ranges with debouches between, lying stretched across from east to west पूर्वापरौ तोयनिधी वगाह्य स्थितः. बिस०पाथेयवन्तः—पथि साधु पाथेयम्. Accord. to पा०४।४।१०४ quoted by *commen.* the words पथि, अतिथि, वसति, and स्वपति take the affix ढञ् to convey the sense of 'excellent thereto'; hence पाथेय—'everything calculated to be of use on a journey' see शा०२ also जग्राह पाथेयमिवेन्द्रसूनुः कि०) पाथेयं विद्यते येषां ते पाथेयवन्तः; बिसानां किसलयानि (अङ्कुराणि पत्राणि वा; *cf.* येनोद्गच्छद्बिसकिसलयस्निग्धदन्ताङ्कुरेण। उ०); बि० छेदैः पाथेयवन्तः (एतादृशाः) राजहंसाः flamingoes (see *commen*; also राजहंसस्तु कादम्बे कलहंसे नृपोत्तमे। मे०) हंसानां राजा राजहंसः This word belongs to the राजदन्तादि class; hence the transposition. सहायाः—comrades, fellow-travellers. The राजहंसाः have so to speak a grudge against the cloud inasmuch as they have to undertake the long journey to the Himalayas on account of his appearance, but being broad-minded they *will*

go with you, says the Yaxa. नभसि—द्राघीयसि निर्जने गगनाध्वनि एकाकिनः गमनं अयुक्तं 'एको न गच्छेदध्वानं' इति स्मृतिः.

The fig. is स्वभावोक्ति.

(12).

Before starting on your journey for my sake you must not neglect to take leave of the friend who has 'supported' you; such is the special injunction of the Yaxa to the cloud.

प्रियसखं—इष्टसुहृदं. For the formation of सख at the end of a compound vide पा०५।४।९१ quoted by टीका and note on राजराजस्य St. 3 supra. The mountain is the dear friend of the cloud: in fact the friendship may be looked upon as reciprocal inasmuch as the former has given a resting place to the cloud, and the latter has cooled it by its showers. तुङ्गम्—अभ्रंलिहशिखरं (1) having lofty peaks; and (2) उन्नतं=high-minded, बुद्धिर्नीचपथेनात्मवृत्तिं वर्तयितुं रहः। यस्य जातु न जायेत सोऽयमुन्नतिसंज्ञितः॥ पुंसां वन्द्यैः रघुपतिपदैः मेखलासु अंकितं—पुंसां (geni. *plu.* of the irre. word पुंस् *m.* man in general) वन्द्यैः—वन्द्य worthy of respect, adored र० पदैः—*रघुपतेः रामभद्रस्य पदानि, तैः* Râma being the recognised centeral figure in the race of the Raghus the expression रघुपति has by common usage come to signify that particular individual. He spent a part of his term of exile on the mountain Râmagiri and must have walked over its slopes (मेखलाः), hence the mountain is said to be imprinted with his footmarks. Moreover the use of the *plu.* of मेखला conveys the idea of several slopes and '*points*' of the hill having been visited by Râma. अंकित= marked *cf.* तदीयमङ्गं कुलिशव्रणांकितं र०३।६८. असुं शैलं—see note on रामगिरी St. 1. आलिङ्ग्य see st. 2 supra where the cloud is spoken of as आश्लिष्टसानु. आपृच्छस्व—*impera. 2nd sing.* of प्रच्छ् with आ take leave, bid adieu. The verb प्रच्छ् is Paras.; and governs two *accusa.* but by the Vârtika on पा०६।१।१४२ (see *commen.*) the verbs नु to cry, and प्रच्छ् to ask, take the Atma. termi: when preceded by आ. आलिङ्ग्य may signify *figuratively* a 'passing shower' as we generally see at times from a flying cloud. This is particularly so in the interior parts of India where there is not the continuous down-pour for four months as on the western Ghauts. काले काले—I take it प्रतिप्रावृडारम्भे—at the *commencement* of each monsoon. *Malli:* takes प्रतिप्रावृट्काले. The द्विरुक्ति or repetition is वीप्सायां (व्याप्तुं इच्छा the idea of

including all, without omission, of what we are speaking; *cf.* २०४।६ here of course all the seasons). भवतः संयोगं एत्य (प्राप्य) चिरविरहजं—चिरं विरहः; तस्मात् जातं (समुद्भूतं) उष्णं बाष्पं The word बाष्प when spoken of in reference to the eyes is usually rendered by 'tears' but *lit*: it is 'the steamy moisture that is formed in the lacrymal glands before it is formed into a globule and moves down along the cheeks. See st. ३ supra. With this etymological sense in mind we can easily see the propriety of its use in reference to the mountain. मुञ्चतः ८ यस्य स्नेहव्यक्तिः भवति.

(13).

Having prepared the cloud to undertake the journey to Alakâ the Yaxa chalks out the route for him. In fact the whole of the remaining canto is taken up by descriptions of varions spots, which clearly shows that Kálidása was well acquainted with them. The starting point was of course Râmagiri or the modern Rámateka about 30 miles from Nagpur (see st. 1) and the final destination was Kailâsa.

हे जलद (जलं ददात्यसौ तत्सम्बुद्धिः). तावत् Malli. takes this as इदानीं. The *Vidyullatâkâra* takes it as इतोदेशाद्यवधि गन्तव्यं तदवधि साकल्येन वा and quotes यावत्तावच्च साकल्येऽवधौ मानेऽवधारणे अ०; तावत् is found in dramatic literature as advancing a statement which is asserted, in the sense of 'at all events', 'at least', or 'before others'. In expositions of many links one puts तावत् to the first of them. It is also used in exortations and with imperatives. Here the Yaxa first explains to the cloud the route by which he is to go, and then will give him the message for his wife. Thus तावत् is used in the exposition of the first of a series of ideas, and may be rendered by 'before any other statement', first of all.' कथयतः [मत्तः]—*abla.* of the *pre. p.* कथयत् one who will be narrating. मत्तः is the *abla.* of अस्मत् formed by the addition of the suffix तसिल् accord: to पा०५।३।७. त्वत्प्र० रूपं—तव प्रयाणं (journey) तस्य अनुरूपः (suited, appropriate) तं. मार्गं (see टीका) शृणु. तदनु (thereafter, next; अनु is used with nouns and pronouns to form *adver*: compounds, as a prefix to verbs and verbal derivatives; or as a separable preposition with the *accusa.* of the noun and is regarded as a 'Karmapravachaniya'. According to this rule we must have तं or तत्

(*accusa.*) अनु to form a comp. A *geni.* compound तस्य अनु तदनु is prohibited by पूरणगुण—etc. पा०२।२।११. Kaiyata supports this view but Patanjali is of opinion that we can have a compound with all indeclinables except kridant-indecli., and we have the comp. तस्य उपरि तदुपरि. श्रोत्रपेयं—पातुं योग्यं पेयं, श्रोत्राभ्यां पेयं. By कृत्यैरधिकारार्थवचने पा०२।१।३३ a word in the *instru.* denoting the agent or the instrument is *optionally* compounded with a word ending in a Kritya-affix when an exaggerated statement (either implying praise or censure) is implied and the comp. is a Tatpurusha. Here we have praise implied. मे सन्देशं (see टीका) श्रोष्यसि. यत्र—on the road. खिन्नःखिन्नः—Malli. disposes this repetition (वीप्सा) by नित्यवीप्सयोः पा०८।१।४ but in the words खिन्नः खिन्नः there is neithor the sense of 'always, without cessation' nor of 'each'. The expression cannot also come under प्रकारे गुणवचनस्य because of पदार्थभेदस्याभावः. The only way then to reconcile the phrase is to take one खिन्नावस्था to be different from another and then there would be वीप्सा, see note on st. 9 *supra* and on चकितचकितं st. 14 *infra.*; the phrase may be taken in the sense of यदा यदा अध्वखिन्नान्तरात्मा भविष्यसि तदा तदा. *The* खिन्नत्व *of the cloud is* spoken of in sts. 17, 25, 26, 29, 32 and various other places. शिखरिषु—शिखराणि (peaks) सन्ति येषां ते शिखरिणः peaked mountains, not hillocks. This is in harmony with what is seen in nature *viz.* clouds capping lofty mountain-tops. By the use of the *plu.* the Yaxa indicates that the cloud will have to take rest in several places along the journey. पदं—*m.* & *n. accu.* sing. the sense being different from that in st. 35 & II, 22.). न्यस्य—*lit.* having placed; *fig.* having taken temporary rest. क्षीणः क्षीणः (the remarks on खिन्न *supra* apply here; but in this case we may say 'you will have discharged your waters (*a*) on ploughed lands, (2) on mountains, rocks (3) on cities, (4) on rivers, etc. and thus establish पदार्थभेद). स्रोतसां—of large rivers स्रोतोऽम्बुसरणं स्वतः । अ०) परिलघु—light, unimpregnated with earthy substances, pure. (read टीका quoting वाग्भट) पयः उपभुज्य—(having tasted, enjoyed) गन्तासि 2*nd* person sing: of the 2*nd Fu:* of गम्.

Readings—(*a*) मत्तः for तावत्. तत्प्रया०=going for that purpose. ०नुकूलम् for ०नुरूपम्. (*b*) श्रव्यबन्धं (for श्रोत्रपेयं)=in which the arrangement of words is agreeable. (*d*) उपयुज्य for उपभुज्य= having assigned.

(14).

पवनः अद्रेः (here of the Râmagiri mountain) शृङ्गं (the peak, summit 'कूटोऽस्त्री शिखरं शृंगं'। अ०) हरति किंस्वित्—('is it possible that'. किं शब्दः विकल्पे; स्विच्छब्दः प्रश्ने; 'क्षेपे विकल्पे किं'; 'प्रश्ने विकल्पे नु स्वित्.' वे० The particles स्वित्, नु, वा, उत are often added to किं in order to express some interest taken by the speaker. Here it refers to the *Siddhánganás* who may be supposed to be speaking to themselves). इति—(This particle may be taken as elliptic in sense for इति मनसि कृत्वा. For the several senses of इति see A. G. § 256). उन्मुखीभिः—उन्नतानि मुखानि यासां ताः, ताभिः. Accord to पा०४।१।५४ referred to in टीका the *fem.* affix ङीष् added to मुख comes *optionally* at the end of a word when it is the name of a body and the word *itself* is a subordinate member in a compound and has not a conjunct letter for its penultimate: so it may be उन्मुखी or उन्मुखा). मुग्ध०नाभिः—(the word मुग्धा does not appear to be used here in the sense of a 'young woman blooming into youth' मुग्धा नववयःकामा रतौ वामा मृदुः क्रुधि as one of the subdivisions of नायिकाः but *merely* in the sense of *'ignorant', 'inexperienced'* सिद्धांगनाः—(प्रशस्तानि अंगानि यासां ताः अंगनाः those whose limbs are 'well-placed' and 'proportionate', see st. 10 *supra.* सिद्धानां अंगनाः सि०गनाः; मुग्धाश्च ताः सिद्धांगनाश्च मुग्धसिद्धांगनाः, as in मुग्धविलोकितोपदेशः। शा०२।२) ताभिः The siddhás are a particular class of semi-divine beings leading a very pure life and supposed to possess super-natural powers *viz:* अणिमा power of becoming infinitely small; महिमा becoming infinitely great; गरिमा becoming very heavy; लघिमा becoming infinitely light, प्राप्तिः obtaining whatever is desired; प्राकाम्य doing whatever one wishes; ईशित्व absolute supremacy ; वशित्व absolute subjugation; see कु०१।५). चकितचकितं—with amazement, or wonder; for the वीप्सा see note on मन्दं मन्दं st. 9 or खिन्नः खिन्नः st. 13. I am for taking चकितचकितं as अतिचकितं यथा स्यात्तथा on the analogy of भीतभीत इव शीतमयूखाः। कि० ९।२६ or it may be taken as a सुब्लुक्.) दृष्टोत्साहः—दृष्टः उत्साहः (exertion सिषाधयिषित कार्योद्योगारम्भः उत्साहः) यस्य सः. [त्वं] स०निचुलात्—रसेन सहिताः सरसाः (full of juice) सरसाः निचुलाः (वेतसाः) यस्मिन् तत्, तस्मात् (agreeing with स्थानात्) अस्मात् स्थानात् पथि (on the road, note the *loca.* of the irreg: word पथिन्.) दि०गानाम्—(दिक्षु स्थिताः नागाः, तेषां of the elephants guarding the ten quarters. They are ऐरावत, पुण्डरीक, वामन,

कुमुद, अञ्जन, पुष्पदन्त, सार्वभौम and सुप्रतीक as are enumerated by Amarasinha, but Bhágavata speaks of only five ऋषभ, पुष्कर चूड, वामन, and अपराजित. It has been a very old idea, almost from vedic times, that the guardian elephants blow out wind from their trunks which scatters the clouds, see कु०२।४४,५०; also र०१।७८; hence, there is a standing antagonism between them: the Yaxa with this idea recommends his cloud-messenger to avoid the tossing trunks of the guardian-elephants) स्थू०लेपान्—स्थूलाश्च ते हस्ताश्च (large trunks; see टीका); तेषां अवलेपाः (tossing to and fro), तान्; परिहरन् (avoiding), उदङ्मुखः (उदीचि मुखं यस्य सः one having his face towards the north. It is a popular notion that it is auspicious to have one's face turned towards the north when starting on a journey; besides the cloud has to go to the North in going to Alaká) [सन्] खं—see st. 9 *supra*. उत्पत—fly upwards, soar high.

The Readings are:—(*a*) वहति for हरति; of course it does not convey the full sense of 'vigorous or forcible carrying away' as done by हरति. (*b*) दृष्टोच्छ्रायः (उच्छ्रायः उन्नतिः; दृष्टः उच्छ्रायः यस्य सः) for दृष्टोत्साहः; the उच्छ्राय may be physical inasmuch as the cloud is at a height; and moral because he will be showing his greatness by avoiding a contest. (*c*) -°लेहान् for -°लेपान् makes a milder sense.

The fig.s are—संदेह in the first quarter of the Stanza and स्वभावोक्ति in the latter three.

This stanza has perhaps gained too great an importance in consequence of Malli's suggestion that (1) there was a poet* named Nichula who was a friend of Kâlidâsa while there was another named Diñnâga who was his rival and always found fault with his poetry; and (2) that Kalidâsa has alluded to these two poets in this stanza; accepting this interpretation or rather this suggestion as infallible it has been used as the corner-stone in one of the conjecture-fabrics regarding the date of Kálidâsa. It will be discussed *in extenso* in the introduction.

---

* It is said this individual once gave out the following couplet among his friends who liked it so much that they began to call him by the *sobriquet* निचूल.

संसर्गतो दोष-गुणा भवन्तीत्येतन्मृषा येन जलाशयेऽपि ।
स्थित्वानुकूलं निचुलश्चलन्तमात्मानमारक्षति सिन्धुवेगात् ॥

In the sense of its referring to the two poets it may be construed as under—taking it as addressed to a poetic composition :—

हे प्रबन्ध (oh composition) सरसनिचुलात्—रसैः सहितः (possessed of the nine sentiments *viz.* शृङ्गार, करुणा, वीर, etc., see भ०नी०२४ and note on सरसः); सरसः निचुलः यत्र तत् [स्थानं] तस्मात्. अस्मात् स्थानात् उदङ्मुखः [सन्] with up-turned face; पथि दिङ्नागानां स्थूलहस्तावलेपान् (tossing about of the thick hands) परिहरन् (casting aside; hence, unmindful) अद्रेः (of that mountain; perhaps दिङ्नाग the rival poet was stout and has been humorously called अद्रि. शृङ्गम् (*fig.* importance) पवनः हरति किंचित् इति [the rest as explained above].

(15).

वल्मीकाग्रात्—वल्मीकस्य (of an ant-hill, see टीका) अग्रं (top, summit, see St. 35 *infra*) तस्मात्. रत्न०करः—रत्नानां छायाः (कान्तयः mass of lustre or प्रतिबिम्बानि reflections; see I, 35 *infra* ' छाया सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः ' अ०), तासां व्यतिकरः (मिश्रीभावः intermixture, blending, *cf.* व्यतिकर इव भीमस्तामसो वैद्युतश्च । उ०९।१३) इव प्रेक्ष्यं—(प्रेक्षितुं योग्यं), आखण्डलस्य—of Indra, आखण्डयति परबलानि सः, 'आखण्डलः सहस्राक्षः' अ०) एतत् (पुरोवर्ति, that which is in front and is pointed by the speaker) धनुःखण्डं—धनुषः खण्डं (अपूर्वस्वरूपं as it was probably developing and gradually appearing up. We very frequently see *only a cord* of the bow, hence खण्ड is appropriately placed here; ' भित्तं शकलखण्डे वा ' अ०; see St. 30 *infra*). पुरस्तात्—*ind.* in front. The *commen.* सुमतिविजय takes पुरस्तात् as पूर्वस्यां दिशि which I consider is quite appropriate. The Yaxa has been addressing the cloud in the afternoon in all probability *i. e.* when the sun has declined to the west and the rays of such a sun falling on a cloud situated to the east would produce a rain-bow in the east. Varâhamihira has a fair explanation in keeping with the modern theory of physics; he says—सूर्यस्य विविधवर्णाः पवनेन विघट्टिताः कराः साभ्रे वियति धनुःसंस्थाना ये दृश्यन्ते तदिन्द्रधनुः । Some attribute it to the variagated rays issuing from the jewels on the hoods of serpents in ant-hills; others there are who take the rays to be those of the jewels on the thousand heads of Vâsukî. This fanciful idea appears to have been in Malli's mind. Another and perhaps a better explanation can be given on the authority of the *Shabdârṇava* kosha by taking वल्मीक to mean a 'hill-top' (वामद्धरे गिरेः शृङ्गे वल्मीकपदमिष्यते । शब्दा०). The Yaxa is probably

sitting on some boulder with a high peak in front on which the cloud is resting; hence, the rain-bow appears to him as issuing from the mountain-top. Another interpretation is also in keeping with nature वल्मीकः सातपो मेघो वल्मीकः सूर्य इत्यपि इति कोशान्तरम्. The idea of the rain-bow being formed when the slanting rays of the sun fall on a cloud is within the knowledge of every one, no rainbow being possible when the sun is covered with clouds, nor at noon. प्रभवति—shines; the root has a slightly different sense here from that in St. 12 *supra*). येन (by which धनुःखण्डेन इति). ते (तव) श्यामं (dark, black) वपुः स्फुरितरुचिना—स्फुरिता (gleaning, flashing, see Sts. I, 27 and II, 14) रुचिः (कान्तिः beauty, splendour; रुचिः स्त्री दीप्तिशोभायामभीष्वङ्गाभिलाषयोः। मे०) यस्य तत्, तेन quali: बर्हेण (by the peacock feather; the *sing.* signifying the *plu.* by जात्यैकवचनं) गोपवेषस्य—गोपस्य (बल्लवस्य of a cowherd 'गोपो गोपालके गोष्ठाध्यक्षे पृथ्वीपतौ। मे०) वेषः इव वेषः यस्य सः (*cf.* चन्द्रकचारुमयूरशिखण्डकमण्डलवलयितकेशं प्रचुरपुरन्दरधनुरनुरञ्जित मेदुरमुदिरसुवेशम्। गी०गो०) तस्य विष्णोः [श्यामं वपुः] इव. This refers to the eighth incarnation of Vishnu as Shri Krishna come upon this earth to destroy the demon कंस, see भागवत and हरिवंश). अतितरां—'greater'. तर and तम terminations of the comparative and superlative become तरां and तमां when added to verbs and indeclinables to form adverbs by पा०५।४।११. कान्तिं आपत्स्यते—future of आपद् 4th Atm. to attain, acquire; See १।१५. According to महायात्रा, a work on omens, we have 'चापमैन्द्रमनुलोमखण्डं शोभनं बहलमायतमिष्टम्'॥

The *Readings* are (*a*) ०च्छायत्य० for ०च्छायाव्य० रत्नच्छाय; is grammatically more correct. By 'छायाबाहुल्ये' पा०२।४।२२ the word छाया becomes छाय at the end of a तत्पुरुष comp. when the meaning is 'dense' or 'profuse' see र०४।२०; ७।४ and भु०४।२१. (*b*) धनुष्खण्डम् for धनुःखण्डम्—धनुष्खण्डम् is grammatically more accurate, for नित्यं समासेऽनुत्तरपदस्थस्य पा०८।३।४५ the Visarga of a word ending in इस् or उस् when not preceded by any other word is invariably changed to ष् in a compound when followed by a hard guttural or labial letter. (*c*) आलप्स्यते for आपत्स्यते is clear.

The figure is उपमा.

(16).

कृषिफलम्—कृषेः (of ploughing, harrowing and preparing the ground for sowing purposes) फलं (harvest, crop; see टीका)

त्वयि (the sense of the locative case is ' location ', ' place ' accord. to आधारोधिकरणं पा०१।४।४०). आयत्तं—(dependent upon *p. p.* of आयत् 1st Atma. to rest, depend upon; usually with *loca. cf.* भाग्यायत्तमतः परं । शा०४।१६ or वयं त्वयि आयतामहे महा०१।४९) इति—(हेतौ hence, on this account) भ्रू०भिज्ञैः—भ्रुवोः विलासाः (graceful movements, coquetry) तेषां अनभिज्ञानानि (ignorant, not versed or proficient. I do not understand why *Malli.* takes पामरत्वात् at all as शेष. Country-folks are unacquainted with the coqueteries of towns-women. The poet tells us that he is talking of जनपदवध्वः) तैः. प्रीतिस्निग्धैः—प्रीत्या स्निग्धानि (lovely, sparkling). The word स्निग्ध has so many different senses that they may be carefully discriminated. Cultivators and farmers are eager about timely fall of rain; hence, the farmer-women look at a cloud with satisfaction when they observe that he is likely to give a shower of rain. स्निग्धविलोकन has been defined as विकासिस्निग्धमधुरा चतुरे बिभ्रती भ्रुवौ । कटाक्षिणी साभिलाषा दृष्टिः स्निग्धाभिधीयते) तैः. जन०लोचनैः—जनपदानां (of ' the country '; नीवृज्जनपदः अ०) वध्वः (women; स्त्रीवधूर्योषिता रामा त्रि०) तासां लोचनानि तैः. पीयमानः (a highly figura. expression like "their eyes were rivetted on him" and met with in one form or another wherever the gazing by a large collection is indicated *e. g.* पपौ निमेषालसपक्ष्मपङ्क्तीरुपोषिताभ्यामिव लोचनाभ्याम् ॥ र०२।१९, or ता राघवं दृष्टिभिरापिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ॥ र०७।११, also तमेकदृश्यं नयनैः पिबन्त्यः । कु०७।६४; अमुं युवानं दृशा पपुः । नै०८।१; mark the sense in st. 42 *infra.*) सद्यः *ind.* 'instantly', 'without loss of time.' In this sense it is viewed as a separate word and construed with आरुह्य. If, however, it be taken with सीरोत्कषण *etc.* then it may be taken in the sense of 'recently', 'freshly' as in सद्यो हुताग्नीन् शा०. सी०सुरभि—सीरेण (by a 'plough-share' कृषीकं लांगलं हलं गोदारणं च सीरः अ०) उत्कर्षणं (furrowing, breaking up हलमुखोल्लेखनं)सी०षणम् , तेन सुरभि. (The majority of the commentators take this °सुरभि as an adjective to मालं; some make a compound of it with क्षेत्र. मालं क्षेत्रं ploughed and prepared ground on a table-land; see टीका. I do not quite see the propriety of saying that mere ploughed fields send out the peculiar earthy smell. For this the glebe must remain exposed to the rays of the sun for some time and a light drizzling shower on it—not a heavy one—causes the ground to emit a fragrant smell. The *commen.* पूर्णसरस्वती says समनन्तरमेव हलमुखोल्लिखितेषु घर्मतप्तेषु प्रदेशेषु त्वदुपगमजनितनववर्षावसेकात् घ्राणेन्द्रियप्रीणनयुक्तम्). आरुह्य किञ्चित् पश्चात् व्रज. भूयः (again, once more). लघुगतिः—

लघ्वी गतिः यस्य सः (one who has a rapid motion; see टीका). उत्तरेण एव व्रज. The टीका says that the *instru.* उत्तरेण is by the Vârtika (quoted) on कर्तृकरणयोस्तृतीया पा०५।३।५५, but perhaps the Sûtra उत्तराच्च पा०५।३।३८ would be more applicable since the reference is to distance 'far away'. The sense of the *instru.* is different from that in धनपतिगृहादुत्तरेणास्मदीयम् २।१५.

I do not quite follow Malli's construction. Why should the cloud be told to go back a little. I would construe the lines as under—(1) सद्यःसीरोत्कर्षणसुरभि क्षेत्रं (केदारं prepared ground) आरुह्य किञ्चित् पश्चात् मालं व्रज [अनन्तरं] लघुगतिः (शीघ्रगतिः) त्वं [मध्ये विश्रमशिखरामावात् संदेशहरणशीघ्रगमनहेतुत्वाच्च] भूयः उत्तरेण एव व्रज *i. e.* having ascended some ploughed fields go back to a table-land and then go northward: or किंचित् (some, not any particular specific) मालं सद्यःसी०सुरभि क्षेत्रं आरुह्य पश्चात् लघुगतिः सन् भूयः उत्तरेण व्रज. The meanings of the word माल are numerous "मालं देशे वनेऽप्युक्तं मालं ग्रामान्तराटवी। मालं मालवदेशे च वसतेर्भूमिरूर्ध्वका" and the construing will depend upon the meaning taken. If माल be taken to signify मालवदेश and पश्चात्=पश्चिमभागे the whole becomes quite clear.

The Readings–(*a*) भ्रूविकारा° for भ्रूविलासा° where विकार= various changes. (*d*) °प्रवलय गतिं for व्रजलघुगतिः

(17).

आम्रकूटः (*lit*: hill-top having mango-trees on it, as explained by टीका or it may be taken as आम्राणां कूटाः राशयः यत्र सः 'कूटं निश्चलेऽयोधने राशौ' है० 'which has abundance of mangoes on it': the difference is in the meaning of the word कूट. आम्रकूट is the name of the mountain known as Amarakantaka which forms the eastern limit of the Vindhyan-range; see note on रेवा St. 19. सानुमान्—सानवः or सानूनि सन्ति अस्य इति *accord.* to तदस्यास्तस्मिन्निति मतुप् पा०५।२।९४) आ०प्लवं—आसारेण ('by a downpour', 'heavy shower'. see टीका) प्रशमितः ('completely cooled down, extinguished' प्रकर्षेण शमितः वनानां उपप्लवः (*pri.* misfortune, calamity, adversity. see र०२।४८,५।६ or कु०२।३२) व०प्लवः (the calamity to forests is especially the forest-fire; आ०प्रशमितः वनोपप्लवः येन सः, तं (mark the selection of the word आसार; for, no light shower can be expected to extinguish the forest-fire) अध्व०गतं—(अध्वनि श्रमः अध्वश्रमः, तेन परिगतः (*lit.* surrounded, enveloped) तं (refers to त्वां)=completely fatigued, overcome

with the labour of the journey along the road. त्वां साधु *ind.*= *lit.* 'good, well'; here the word implies a sense of 'sincerity', 'goodness of heart'. मूर्ध्ना (*instru.* sing. of the *irreg.* word मूर्धन् *m.* head. *fig:* शिखरेण) वक्ष्यति (will bear, will sustain. The poet taking advantage of the natural phenomenon of the clouds being attracted by high mountains and resting upon them gives a poetic description of welcome by a friend to his guest to whom he is grateful. The cloud we are told extinguished the forest-fire and thus relieved the mountain from the calamity in which he had fallen: in return, the high mountain bears him on his head and accords him a warm welcome). [तथाहि] क्षुद्रः—(little-hearted, narrow-minded) अपि Here अपि is used in a disjunctive sense; compare it with its use in कथमपि in १।३ as well as in १।३९. संश्रयाय (स्वगृहनिवासार्थं for shelter; *cf.* अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय वल्लरी । कु०४।३१ प्राप्ते [सति] (having come uninvited, having arrived). प्रथमापेक्षया—प्रथमं (former, previous in days gone by; पुंस्यादिः पूर्वपौरस्त्यप्रथमाद्याः । अ०) च तत् सुकृतं (a good turn, a favour)च, तस्य अपेक्षा (*lit.* अपेक्षा is expectation, but when compounded with an *instrumental* or *locative* it conveys the sense of ' out of consideration for ', ' out of regard for ' *cf.* कृषलापेक्षया मु०१) विमुखः न भवति; यः तथा (त्वत्सदृशः इति भावः like you) उच्चैः (though an *inde.* it is used here with the sense of an adjective ' lofty ' both physically as well as in conduct). [तस्य] किंपुनः This small phrase occurring frequently in dramas belongs to a class of adversatives [such as किमु, किमुत, किंनु] in the sense of 'how much more', ' how much less ' when forming the second member of a complex sentence.

The idea of a friend being welcomed out of a recollection of past favours is quite natural. The favourable and comfortable reception at the first halting place is looked upon as an auspicious thing; see टीका.

The fig. is **समासोक्तिमूला अप्रस्तुतप्रशंसा** and **अर्थान्तरन्यास.**

(18).

परि०द्योतिभिः=पाकपाण्डुरफलभरोद्ग्रासिभिः; परिणतानि (fully developed, matured; see १।२३ and २।५१; also ऋ०१।२६ or कि०५।२७) च तानि फलानि च (see टीका) तैः काननाम्रैः—काननप्रभवाः आम्राः (see note on आम्रकूट see 17 *supra*; तैः छन्नोपान्तः—छन्नाः (concealed, covered) उपान्ताः (sides, slopes नितम्बप्रदेशाः the meaning here

is different from that in St. 24 *infra*)यस्य सः अचलः. स्निग्धवेणी-स्निग्धा (glistening, shining) चासौ वेणी (braid of hair) च; तस्याः सदृशः वर्णः यस्य सः, तस्मिन् त्वयि शिखरं आरूढे (see st. 8 *supra*) [सति] in connection with this *locative* the टीका refers to पा०२।३।३७ whereby the locative indication of 'location' is to be used when by that condition the time of another action is indicated. मध्ये श्यामः शे०पाण्डुः—शेषः (that portion which remains after what you may have covered) चासौ विस्तारः (area, surface) च, शेषविस्तारे पाण्डुः white; see टीका. भुवः (*geni: sing*: of भू the earth) स्तनः इव अम०प्रेक्षणीयां—अमराणां मिथुनानि० (pairs; gods are frequently described as moving about in aireal cars to witness the varied activities of mortals ; see दश०. An objection has been taken to the word मिथुन on the ground that women would not care to go to see such a sight as the poet describes *viz*: comparing the mountain to the breast; but that is simply hyper-critical. The poet is only giving a *figura.* description; even accepting the fastidious objection for argument's sake it must be remembered that the pairs of gods could not have started with the sole object of seeing this) अ०मिथुनानां प्रेक्षणीया, तां. अवस्थां नूनम् ('I believe', 'I fancy' तर्कविनिश्चययोर्नूनम् । वै०) यास्यति—will reach; the subject is अचलः

The hill with the cloud resting on its summit and mango-trees loaded with ripe fruit on its slopes go to make up the picture of a full bosom of a woman : take away the cloud and the imagery vanishes. I cannot, therefore, agree with Mallinâtha in regard to the covert meaning he *discovers* and calls the cloud a कामी.

The Readings—सर्पवेणीसवर्णे instead of स्निग्धवेणीसवर्णे has a special meaning. सर्पवेणी dark striped cane known as नागवेत, or (2) the coiling up of the body of the serpent: 'नीलालके मेघचये मेचके स्तनचूचुके । मण्डले कृष्णसर्पाणां सर्पवेणी निगद्यते' दिवा०.

The figs of sense in the stanza are उपमा and उत्प्रेक्षा.

Interpolated Stanza in the foot-notes of the text.

This is a repetition and slight amplification of the ideas in stanzas 17 and 18; and hardly needs any explanation.

(19).

The river Revá (Narmadá) with her foaming waters is pictured here and the mountain together with her waters compared to an elephant decorated with stripes of pigments.

[हे मेघ] वन०कुञ्जे—(agrees with तस्मिन्) वने चरन्ति ते वनचराः or वनेचराः (forest-wanderers ; foresters 'शबरपुलिन्दाः'. By पा०६।३।१४ when the second member in a comp. is a word formed with a Krit affix the *loca.*-ending of the first member is *optionally* preserved, *e. g.* स्तम्बेरम=an elephant. *Cf.* कु०१।१ चरेष्टः इति टप्रत्ययः पा०३।२।१६. The affix ट (अ) comes after the verb चर् to move when a word in the *loca.* case is in composition with it); तेषां वध्वः (women वधूर्जायास्नुषा स्त्रीश्च। अ०) ताभिः भुक्तानि (*pp.* of भुज् 7th Atm. to enjoy physically; enjoyed by sporting in them कुञ्जानि (bowers, the word is both *mas.* and *neu.*) यस्मिन् सः, तस्मिन् (refers to आम्रकूट). मुहूर्तं—*inde* (for a short while; see र०१३।१७) स्थित्वा (mark the shade of difference in sense in st. 3 *supra* where it is literal; here it is secondary, not quite figurative). तोयो०गतिः—तोयस्य उत्सर्गः (pouring down, yielding up as a shower; see st. 17 *supra*) तेन द्रुततरा गतिः (the speed of the cloud will have been considerably increased by having given up the load of water. Mark how the Yaxa is slyly telling the cloud not to waste his time on the way). तत्परं (see टीका; 'away from it') वर्त्म तीर्णः (crossed, passed over. The verb तॄ is used both in reference to *going* across over water as also over dry land (त्वं) उपलविषमे=uneven on account of the rocks उपलैः (ग्राव्णैः शिलाभिः by boulders) विषमः (uneven, rugged; *cf.* विषमोऽपि विगाह्यते नयः क्रततीर्थः पयसामिवाशयः कि०१।३). विन्ध्यपादे (विन्ध्यस्य पादः, तस्मिन्); see टीका for पाद=the flat surface or the lower area near the foot of a mountain. The poet has shown great acquaintance with the geography of the country in this poem. The Vindyan plateau has been looked upon as the southern boundary of आर्यावर्त separating it from the Daxina proper. It stretches almost along the line of the tropics from east to west sea to sea, sending out spurs north and south one extremity of its most elevated ridge lying between विशीर्णा and आम्रकूट. The highest ridge or series of ridges seem to ape the eastern and western *pose* of the colossal chain of the Himalayas that dwarfs them into comparative insignificance. The mythological account is that the Vindyâ mountain in days of yore wanted the sun to go round itself in its annual course as was done by it round the Meru which the luminary declined to do; whereupon the Vindhyâ began to rise higher and higher so as to obstruct the course of the sun and the moon. The gods in alarm sought the help of the mountain's preceptor (अगस्त्य). The

sage came to the spot whereupon out of respect the pupil bowed down his head. Agstya passed to the south ordering his massive pupil to retain that posture until his return from the south which of course has never come to pass; and the Vindyâ is just the same unobstructing the course of the sun and moon. Hence अगस्त्य is called विन्ध्यस्य स्तम्भयिता १०६।२३. विशीर्णा=broken into rivulets or a number of small streams by being obstructed by rocks—such is the condition of rivers at their sources रेवां—Revâ is another name of the Narmada which rises near Amarakantaka in the Gondavana district. Meandering for a short distance between marble walls she runs on a westerly course of about 800 miles and falls into the sea somewhere near Broach. Physiographically the stream of the Narmadâ and its confines are interesting. The northern bank of this river is the brow of the Vindhyâ mountains and its southern banks are separated from its companion-stream—the Tapti—by the Sâtpudâ range. This is a grand majestic river rolling down through a wild and highly picturesque country and it is no wonder that it is held in such high veneration by the Nature-adoring Hindu who considers a mere sight of it as sanctifying as a dip in the Ganges. Geographically she is what the Loire is to France). द्रक्ष्यसि—see St. 10 *supra*. गजस्य अंगे भक्तिच्छेदैः (भक्तीनां=विन्यस्तविच्छित्तिविशेषाणां of the painted decorations; elephants are usually painted with red, white, and yellow stripes on festive occasions; *cf*. हेमभक्तिमतीं भूमेः प्रवेणीमिव पिप्रिये । १०१५।३० ; स्यन्दनैस्तुलितक्षत्रिमभक्तिशोभाः १०१३।७९ or कालागुरुदत्तपत्राभक्तिः१३।५५,) छेदैः—by the remaining broken portions, or, partly wiped off interrupted lines). विरचितां (arranged) भूतिं ornamentation इव.

The Readings are (*b*) तो०सर्गात् for °सर्गद्रुत; °लघु° for °द्रुत°.

The figs may be taken to be उत्प्रेक्षा (poetical fancy) since the आम्रकूट is fancied to be like an elephant and the streamlets of the Narmadá to be the streaks of paint on the body of the elephant; or it may be taken as दृष्टान्त (exemplification).

(20).

हे घन ! वान्तवृष्टिः (discharged a shower) [त्वं] तिक्तैः (fragrant, see टीका). वन०मदैः the टीका gives the Indian localities where elephants are found. वनेषु विचरन्तः गजाः वनगजाः, तेषां मदाः दानानि (ichor) तैः the plural indicates abundance. वासितं—(made

fragrant) जम्बू०रयम्—(agrees with तोयं which it qualifies); जंबूनां (of the rose-apples) कुञ्जाः (groves, thick cloisters; *cf.* the sense of कुञ्ज in the preceding St.) तैः प्रतिहतः (obstructed) रयः (speed रंहस्तरसी तु रयः। अ०) यस्य तत्. तस्याः तोयं (the water of the river Revâ) आदाय गच्छेः. अन्तःसारं—अन्तः सारो (energy, substance; the word can be taken in the *direct* as well as *figu.* sense *viz:* made heavy on account of having taken in water from the river; energy in the form of water 'सारो बले स्थिरांशेऽर्थे पुमान्न्याय्ये वरे त्रिषु' वै०.) यस्य तं. त्वां तुलायितुं (to bear) अनिलः न शक्ष्यति. This is one of the reasons why the cloud must now take his departure हि इति प्रसिद्धौ a well-known fact that रिक्तः (empty, destitute of substance) सर्वः (सर्वदा always) लघुः (be-littled, insignificant not cared for) भवति; पूर्णता गौरवाय (गौरव = heaviness, and बहुमान respect) भवति.

Malli. has traced the underlying sense of a physiological property in the discharge and retaking of water Vágbhaṭa.

The fig. is अर्थान्तरन्यास (corroboration).

(21).

The poet describes the marks on the path of the cloud indicated by the different wild animals.

सारङ्गाः—(for the meanings of this word see टीका. The derivation of each meaning depends on the sense in which सार is taken :—thus सारं शीघ्रं गच्छन्ति ते हरिणाः; सारं सलीलं गच्छन्ति ते गजाः; सारं मधुरं गायन्ति ते भ्रमराः *Pâṇinî* includes the word in the शकन्वादि class and dissolves it as सारं शबलं अङ्गं यस्य सः 'the spotted deer'. The poet has used this word in शा०१।३ as also in विक्र० in this sense. He has used it only once in रघु०१७।१९ to signify the Châtaka bird)—the word may be taken here in its comprehensive sense of ' animals ' or in the restricted sense of the ' spotted deer', the ' gazalle '. I would prefer the second. अर्धरूढै :—अर्धं रूढानि (half grown, partially shooted up) तैः. केसरैः (by filaments of a flower). ह०कपिशं—हरितश्च कपिशश्च ह०कपिशम् (an इतरेतरद्वंद्व but it is better to take it as कर्मधारय by वर्णो वर्णेन पा०२।१।३; and then take the compound so formed under the अर्षादिभ्यश्च पा०५।२।१२)—greenish and ash-coloured (for हरित see शा०४।१०, कि०५।३८). नीपं—the kadamba, Nauclea Orientalis, —tree or its flower) दृष्ट्वा च अनुकच्छं—कच्छेषु अनु (along the marshy margins, see टीका. The word अनु ' alongside of ' is

optionally compounded with the word whose length or extent is to be expressed and the *comp.* so formed is an अव्ययीभाव by ' यस्य चायामः ' पा०२।१।१६; *cf.* अनुतटपुष्पितकर्णिकारयष्टिः । विक्र०३।३ or अनुतटरुहां छायया वारितोष्णः; or अनु may be taken as merely signifying a case-meaning by पा०२।१।६ quoted by टीका). आवि०मुकुलाः—प्रथमोत्पन्नाः मुकुलाः (buds, 'कुड्मलो मुकुलोऽस्त्रियां' अ०) प्र०मुकुलाः; आविर्भूताः (come to sight disclosed, manifested; *cf.* आविर्भूते शशिनि तमसा रिच्यमानेव रात्रिः । वि०१।५) प्र०मुकुलाः यासां ताः कन्दलीः (*accu. plu.* as the object to जग्ध्वा)—wild bananas, see टीका. जग्ध्वा note this *irre.*form of अद् to eat by पा०२।४।३६. अरण्येषु ऊर्व्याः अधिकसुरभिं (rendered more fragrant by your shower. We know that a light drizzling shower on the heated glebe makes it give out a fragrant smell hence अधिकसुरभि) गन्धं आघ्राय ज०मुचः (जलानां लवाः particles or drops of water; ज० लवान् मुञ्चति सः जललवमुक् (declined like वाक् *f.*) ते (तव) मार्गं सूचयिष्यन्ति.

Readings:—दग्ध्वा for जग्ध्वा. The Rd. दग्ध्वा is preferable if on no other ground at least on the fact that forests are parched, almost burnt down in the tropics by the time the rainy season appears; and the first showers falling on such land give out a peculiar strong earthy smell, which would certainly be more ' indicative ' and unmistakable than the nibbling of the bananas. नवजलमुचः has also a greater propriety than जललवमुचः

The fig. is काव्यलिङ्ग (**Poetical reason**) which is defined as :—काव्यलिङ्गं हेतोर्वाक्यपदार्थता—Kávyalinga is the statement of a reason in the form of the meaning of a sentence or of a word or of words. The मार्गसूचन is the main statement in the stanza and it is established by the meaning of the words.

(21A).

This stanza is looked upon as (प्रक्षिप्त) an interpolation by Malli. It has been altogether neglected by Vallabha. It hardly contains any new ideas than those found in Sts 9 and 14.

The *participial adjs.* वीक्षमाणाः and निर्दिशन्तः qualify सिद्धाः which is *the subject* to मानयिष्यन्ति. अम्भो०चतुरान्-अम्भसां बिन्दवः, तेषां ग्रहणं ('catching'. It may be mentioned that the châtaka birds are said to take in drops of rain-water *only* before they touch the ground; see टीका and also note on the word st.9 *supra*)

अ०ग्रहणे चतुरान् (by intuition the birds become adepts in seizing the drops while they are descending) चातकान् वीक्षमाणाः—*pre.par.* of ईक्ष् 1*st* A. with वि; वीक्ष्यन्ते ते those who gaze or 'spy carefully' (एतादृशाः सिद्धाः). श्रेणीभूताः—बद्धपङ्क्तयः 'formed into lines as the टीका explains. The *comp.* phrase is a च्वि formation; which occurs so frequently that we shall explain it fully once for all. Pánini in 'कृभ्वस्तियोगे संपद्यकर्तरि च्विः' and the Vártika अभूततद्भावे इति वक्तव्यं tells us that the adverbial aff. च्वि comes after a word, when the agent has gone or fallen into the new state expressed by the word what the thing previously was not; or to put it tersely when the विकृति (altered condition) of a प्रकृति (an object in its natural state) is to be expressed and when the verbs कृ 'to make', भू 'to be', and अस् 'to be' are conjoined with it; and by ७।४।३२ long ई is substituted for the final अ or आ of a nominal stem, before the च्वि. The final अ of an indecli. is not changed to long ई before च्वि. Here, in the text the Balákas (cranes) were not *origly* in श्रेणीs; that is not their natural state; their being now seen in rows is the new or altered state different from the natural one. This is expressed by the च्वि formation of the word श्रेणी. The phrase may be dissolved thus:—न श्रेणयः अश्रेणयः, अश्रेणयः श्रेणयः संपद्यमानास्तथाभूताः). परिगणनया ('by counting in a serial order' as explained by Malli.) निर्दिशन्तः (pointing out; agrees with सिद्धाः) सिद्धाः see note on यक्ष St. 1 St. 14 supra [तव] स्त०समये—स्तनितानां (of the rumblings 'स्तनितं गर्जितं मेघनिर्घोषे रसितादि च '। अ०) समयः, तस्मिन्. सो०म्पानि- (उत्कम्पैः सह वर्तन्ते तानि. The fear, trembling, and surprise are already described in St. 4 *supra*); प्रि०गितानां—(सह चरन्ति ताः सहचर्यः 'associates', 'companions'; प्रियाश्च ताः सहचर्याश्च प्रि०चर्यः; सम्भ्रमेण (संभ्रम='confusion, agitation flurry'; it would be better to take it as 'fright, alarm' as in सलिलसेकसम्भ्रमोद्गतः मधुकरः शा०१) आलिङ्गितानि=सं०लिङ्गितानि; प्रि०सहचरीणां सं०लिङ्गितानि, तानि. आसाद्य *pot.par* of आसद् 1st *p.* to obtain, reach, gain; compare this with the same word in *st.* 34). त्वां मानयिष्यन्ति—give respect to you; will hail you; *cf.* The Siddhás will look upon you with a feeling of respect, because you will have done them an agreeable service in as much as your rumblings will force their lady-loves to embrace them in consequence of the scolding from you by your rumbling and also thereby frightening them; see *st.* 14 *supra* and Mâgha I, 50.

The Readings are—(*a*) °रभसान् for °चतुरान्; (*d*) सोत्कण्ठानि for सोत्कम्पानि; and °लिङ्गनानि for लिङ्गितानि.

(22).

The Yaxa gently exhorts the cloud not to lose time on the road and begs him to travel as fast as he can.

हे सखे—(*voca. sing.* of सखिन् *irregu.*) मत्प्रियार्थे—(1)मम प्रियं (cherished object) मत्प्रियं, मत्प्रियाय मत्प्रियार्थं; (2) मम प्रिया (dear wife) मत्प्रिया, मत्प्रियायै मत्प्रियार्थं. द्रुतमपि—(Even rapidly; I have no doubt about your earnestness). यियासोः—यातुं इच्छा यियासा (desire to go); यियासा अस्ति यस्य सः यियासुः (The affix उ comes after roots that have taken the aff. सन् (*i. e.* the Desiderative aff.) and after the verbs आशंस् 'to wish' and भिक्ष् 'to beg' in the sense of 'the agent having such a habit' by ' सनाशंसभिक्ष उः ' पा०३।२।१६८) तस्य. ते (तव)—क०सुरभौ—ककुभैः: (by the Kutaja or Arjuna flowers) सुरभिः, तस्मिन्. This is Malli's rendering. It would perhaps be better to take ककुभ to signify a 'peak', a 'sumit' and सुरभि=' charming ', ' agreeable '. पर्वते पर्वते—on mountain after mountain. For the repetition or वीप्सा see notes on मन्दं, क्षीणः etc. Sts१।९,१०,१३ *supra.* कालक्षेपं—कालस्य क्षेपः (loss of time) उत्पश्यामि—'I see before me', ' I anticipate '; see st. १।५९; २।४१ for the difference in meaning. सजलनयनैः—जलेन सहितानि सजलानि; now see टीका. The peacocks are shedding tears on account of their being delighted at the approach of the rain-cloud. The poet or rather some of the *Commen.* say, the tears are due to the meeting of a dear friend; quite so—the peacock is known to be highly delighted at the approach of the rains *cf.* नवाम्बुमत्ताः शिखिनो नदन्ति । मेघागमे कुन्दसमानदन्ति ॥ घटखर्परम· शुक्लापाङ्गैः—शुक्लाः अपाङ्गाः (white parts of the eye, the cornea which is said to be remarkably white in the case of a peacock) येषां ते, तैः; see टीका. [कृताः] केकाः—(the cries of the peacock see टीका). स्वागतीकृत्य—('looking upon', 'accepting' as a welcome; सु आगतं स्वागतं; (now according to च्वि-rule; see note on श्रेणीभूत st. 21 *supra*). प्रत्युद्यातः—*lit.* gone forth to meet, as a mark of respect; same as प्रत्युद्गम which is a commoner phrase; *cf.* प्रत्युज्जगामातिथिमातिथेयः र०५।२. भवान्—probably this is a reduction both in form and meaning of भगवान्. Though being exponent of the *2nd per:* it agrees with the *3rd person* of the verb. भवान् is usually adopted in

addressing an individual in a polite manner. कथमपि—see note *st.* 3 *supra.* आशु गन्तुम् व्यवस्येत्—*potent*: of सो with वि and अव 'to endeavour', 'to try'. This use of the third personal form of the verb although the subject be the 2*nd* personal pronoun (भवान्) is by the rule 'शेषे प्रथमः' पा०१।४।१०८ since the word भवान् is quite distinct from the pronoun युष्मद्.

The fig. is परिणाम (commutation) because the केका is completely identified with the स्वागत. *Rasa Gangâ.* has a clear definition of this figure. 'विषयी यत्र विषयात्मतयैव प्रकृते प्रकृतोपयोगी न स्वातन्त्र्येण (स्वस्वरूपेण) स परिणामः'। Some *Alankârikas* would say that there is अप्रस्तुतप्रशंसा (Indirect description).

(23).

हे मेघ त्वयि आसन्ने (when you are near, mark the *loca. abso.* construction wherein 'the action done or suffered [here it is that of being आसन्न] by an object indicates the time of another action [*viz*: संपत्स्यन्ते] see पा०२।३।३७; see also प्रत्यासन्ने नभसि १।४ *supra.* दशार्णाः—subject to the verb सम्पत्स्यन्ते. From a list by Major Wilford in the *Asiatic Researches* vol. 8 it appears that the country of the Dashârnâs was situated in the western part of the Vindhyan range. Ptolemy speaks of a river Dosarnâ which takes its rise in the Vindhyá mountain. Bharata and a few other commentators derive the word as दश ऋणानि (strong-holds', 'citidals' ऋणं देये जले दुर्गे। है०) यत्र सः *i. e.* the land of ten fortresses. Prof. Wilson thinks this is a part of the *Chhattisgadha* or region of 36 strong-holds the eastern part of Mâlvá with the river Vetravati in it. सूचिभिन्नैः—सूचिषु (in the tips or points. *lit.* सूचि=needle, thence a sharp point of a blade *e. g.* 'अभिनवकुशसूच्या परिक्षतं मे चरणं' शा०१) भिन्नानि (burst out, opened only in the tips. The Ketaki which is also called सूचिपुष्प botanically—Pandanus Odoratissimus—has a needle-like tip as every one knows) तैः. केतकैः पाण्डु० वृतयः-उपवनानां वृतयः (hedges, see टीका); पाण्डुः whitish yellow; हरिणः पाण्डुरः पाण्डुः। अ०) छाया (कान्तिः lustre; 'छाया सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः'। अ० The word छाया has been frequently used in this poem in its different senses; especially in the senses of 'shade', 'shadow', 'reflection' which may therefore be carefully discriminated) येषां ते पाण्डुच्छायाः; पाण्डुच्छायाः उपवनवृतयः येषु ते (एतादृशाः दशार्णाः). गृहबलिभुजाम्—गृहे दत्तः बलिः (the offering of a portion of the daily meal to all living creatures—see *Manu.* III, 87–93; *cf.* यासां बलिः

सर्पाद् मदूहदेहलीनां । हंसैश्च सारसगणैश्च विलुप्तपूर्वः ॥ मृ०१।९) गृ०बलिः (मध्यमपदलोपी comp.); गृहबलिं भुञ्जन्ते ते गृ०भुजः (these are of course the crows and sparrows and such birds as hover round human habitation). नीडारम्भैः—(by the commencement of the construction of [their] nests. Birds generally begin to construct their nests about the commencement of the monsoon, and evince a great activity and bustle. आ०चैत्याः—ग्रामसम्बधीनि चैत्यानि (मध्य० comp.) ग्रा०चैत्यानि. Malli says चित्यायाः इमानि चैत्यानि रथ्यावृक्षाः by taking चित्या in the sense of उद्देश=path as in the Paribhâshendu Shekhara. It serves perhaps to indicate that in Malli's time avenues of roadside trees (as on Queen's Road) were planted. But चैत्याः signify उद्देशपादपाः (trees to mark particular spots शिलादिबद्धमूलाः, वृक्षाश्वत्थादयः पादपाः and the compound may be ग्रामेषु चैत्याः ग्रामचैत्याः; we have so many old trees with raised strongly constructed stone-seats round their trunks. They indicate that some holy saint was buried near it or that it was the resting place of some itenerant sâdhu, etc. These trees are not necessarily रथ्यावृक्षाः. आकुलानि (filled up, occupied ; the word is a very happy choice, and can only be appreciated by those who have marked the noise and bustle of birds at evening in a bunyan or other large tree.) ग्रा०चैत्यानि येषु ते (एतादृशाः दशार्णाः). परि०वनान्ताः—जम्बूनां वनानि ज०वनानि (groves of the rose-apple trees) परिणतानि (ripe, fully developed, *cf.* परिणतमकरन्दमार्मिकाः । भा०वि०१।८) च तानि फलानि च प०फलानि तैः श्यामानि प०फ०श्यामानि; प०फ०श्यामानि च तानि जम्बूवनानि च प०फ०श्या०जम्बूवनानि, तैः अन्ताः (रम्याः charming; such is Malli's explanation ; but we would prefer taking वनान्त as वनानां अन्ताः 'the outskirts of groves' or even 'the interiors of clusters of trees *e. g.* फलभरपरिणामश्यामजम्बूवनान्ताः । उ०रा०२।२० or वनान्तरम्येष्युपशान्तमन्मथः । ऋ०१।२१।२६ or र०२।९;५८ (एतादृशाः दशार्णाः). कति०हंसा—कतिपयाश्च ते दिनाश्च; कति०दिनेषु स्थीयन्ते एभिः ते क०स्थायिनः; क०स्थायिनः हंसाः येषु ते. (It is a well known fact which has already been mentioned that the हंसाः or flamingoes migrate to the Himalayas from the plains on the approach of the rains, to which the poet alludes here. The word कतिपय ought to really follow the word दिन according to पा०२।१।६५ 'पोटायुवति' etc. but usage is the only explanation for the anomaly here or in कतिपयपुरः स्वाम्ये पुसां in वै०५७. संपत्स्यन्ते—See St. 11 *supra*.

The figure is स्वभावोक्तिः.

(24).

तेषां—refers to the country of the दशार्णाः. दिक्षु—on all sides, everywhere, far and wide. प्रथि०लक्षणाम्—प्रथितं (celebrated, famous, well-known, see र०५।६५ or प्रथितः पुरुषोत्तमः। भ०गी०१५।१८) विदिशा इति लक्षणं (designation) यस्याः सा. Vidishá is the name of the capital city of Dasharṇá. It is said to be the modern Bhilsâ in the province of Málvâ. 'तस्य च राज्ञः * * वेत्रवत्या परिगता विदिशाभिधाना नगरी राजधान्यासीत्' *Kâda*) तां. राजधानीं—(धीयते असौ इति धानी; भावे ल्युट् पा०३।३।११७ says that the affix ल्युट् [अन्] comes after a root when the relation of the word to be formed to the verb is that of an 'instrument' or 'location'. In the word राजधानी it is the latter). गत्वा—सद्यः—(*ind.* immediately, at once; see st.10 and st.16 *supra*). कामुकत्वस्य—कामुकस्य (of a passionate person, of a man who is ardently devoted to the fair-sex, see टीका; ऋ०६।९) भावः कामुकत्वं (the formation of abstract nouns by the addition of the suffix त्व or तल् is by 'तस्य भावस्त्वतलौ' पा०५।१।११९ the affixes त्व and तल् coming after a word in the *geni.* case in the sense of 'the nature thereof'. अविकलम्—(न विकलम् a *Nañya Tat.*) perfect, full, complete. फलं—लब्धा—(*peri.Fut.* of लभ् to gain). यस्मात् (because). स्वादु—agreeable, sweet e.g. स्वादुपानाय तोयं वै०२२. चलोर्मि-चलाः ऊर्मयः (ripples) यस्य तत्. *Cf.* प्रचलदूर्मिमालाकुलम् नी०४. तीरो०भुवगम्—तीरयोः उपान्ताः (margins); तेषु स्तनितम् (rumbling. The slight hissing sound made by a woman when her lips are pained by the ardent kiss of a passionate lover is also called स्तनित; see टीका), तेन सुभगं (charming, beautiful). वेत्रवत्याः—Vetravati is the modern Betawâ. It rises in the northern part of the Vindhyâ mountain and flowing a little to the N. W. joins the Yamunâ near Kâlpí after a course of about 350 miles. पयः—water. सभ्रूभङ्गम्—भ्रुवोः भङ्गः भ्रूभङ्गः=contraction of the eyebrows भ्रूभङ्गैः सह वर्तते तत् स०भङ्गम् (एतादृशं) मुखम् इव पास्यसि—(lit. 'will drink'; fig. 'will kiss'). Vetravati is poetically compared to a woman and its expanse of water likened to the face; while the ripples are the contracted eyebrows of the woman. The idea of the cloud taking in watery vapour is likened to a kiss. Having told the cloud that he will attain the condition of a कामुक *i. e.* a 'gallánt' the Yaksa explains to him how it is so.

The figure is समासोक्तिः (Speech of Brevity) 'समासोक्तिः समैर्यत्र कार्यलिंगविशेषणैः। व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः॥' सा०द०

(25)

तत्र विश्रामहेतोः—'for the purpose of rest'. The word विश्राम is an irregularity. The addition of the aff. घञ् to the root विश्रम् will give विश्रम and not विश्राम by पा०७।३।३५ quoted by टीका which says that the penultimate vowel of that root which ends in म् and is acutely accented in its original enunciation except चम् with आ does not take Vriddhi. Malli refers to the चान्द्र grammar according to which he says the form is possible or may be formed; thus—श्रम एव श्रामः by 'प्रज्ञादिस्वात्स्वार्थिकोऽण्' and then विशिष्टः श्रामः विश्रामः—विश्रामः एव हेतुः (कारणं purpose) तस्य वि०हेतोः; 'हेतुर्ना कारणं बीजं' अ०. The *abla*: and *geni*. singular of the word is the same. Here the latter *viz*: the *geni*. is to be taken according to षष्ठी हेतुप्रयोगे पा०२।३।२६ *i. e.* the *geni*. is used after a noun implying the cause of an action when the word हेतु is used; *cf.* अल्पस्य हेतोर्बहुहातुमिच्छन्. नीचैराख्यं-नीचैः इति आख्या नाम यस्य तम्. The hill whose name is नीचैः—situated about 4 miles from Bhilsâ is a detached hill with vast remains of antiquity. This hill the poet says appears (*fig*. of course) horripilated at your approach a condition manifested by the प्रौढपुष्पैः—प्रौढानि (full-blown) पुष्पाणि येषां ते, तैः. Some critics think that half-blown flowers are more appropriate to the idea of horripilation and read अप्रौढपुष्पैः कदम्बैः—the Kadamba or नीप is said to put forth flowers at the rumbling of clouds. At the approach of the cloud then it is not possible to have प्रौढ flowers; hence, perhaps the reading अप्रौढ may be said to be preferable. The *instru*: here has the sense of 'on account of' त्वत्संपर्कात्—see टीका. पुलकितं इव (see टीका; the poet speaks by उत्प्रेक्षा 'poetical fancy' of the mountain being excited by the approach of a friend. The *inde*. इव 'as it were' is to indicate उत्प्रेक्षा. There are other words also used to indicate that figure and are enumerated in the following couplet 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः। उत्प्रेक्षा व्यज्यते शब्दैरिव शब्दोऽपि तादृशः॥ गिरिं अधिवसेः—'dwell', 'stay for a time'. By पा०१।४।८ quoted by टीका the verb governs the *accusa*. The rule says 'that which is the site of the verb वस् 'to dwell' when preceded by उप, अनु, अधि, and अद् is called कर्मकारक and governs the *accusa*. of the locality. When, however, the verb वस् means 'fasting' and does not denote 'remaining in a locality' it governs the *loca*.

The poet further exhorts the cloud to make it a point to stay on the summit of the mountain by describing to him what to expect there. He says यः गिरिः पण्य०द्वारिभिः—पण्याः (salable, those who have exposed themselves to be available by money) च ताः स्त्रियाः (see टीका) च; उद्गिरन्ति प्रकटीकुर्वन्ति तानि उद्गीर्णानि (emitting, giving out. The use of this word need not be looked upon as a blemish since it is in a subordinate position) तैः qualifies शिलावेश्मभिः शिलानां वेश्मानि शिलावेश्मानि ('grottos', caverns दरीगृहाणि); now see टीका. नागराणां—(नगरस्य इमे नागराः citizens, those living in towns as distinguished from villagers. Note the word नागर the name of a shrewd and intelligent sect in Gujaratha). उद्दामानि—unbridled, ardent; very aptly indicated by the expressive word विश्रृंखलानि, "विश्रृंखलत्वं नाम निरतिशयविभूतिसंभारभूषितनिर्यन्त्रणस्मरव्यापारपारगत्वम्"). यौवनानि—(youthful or adolescent indulgings). प्रथयति—indicate, declare.

The टीका has very well explained the general sense of the stanza and the justification of the use of the word उद्गार by referring to Dandi's *Kâ. Dar.* which has been quoted in st. I, 32 and which may be carefully read. Words (such as निष्ठ्यूत, उद्गीर्ण, वान्त etc. when used in a subordinate position are अतिसुन्दर; otherwise they are considered vulgar (ग्राम्य). Thus we have निष्ठ्यूतश्चरणोपभोगसुलभो लाक्षारसः in *Shákuntala* and वमद्भिरिक्षणैः in *Uttararáma* which are considered अतिसुन्दर.

The figure is उत्प्रेक्षा helped up by उदात्त.

(26).

विश्रान्तः वन०जातानि (see टीका), उद्यानानां The use of *geni.* may be noted. It is सम्बन्धी. यूथि०जालकानि—यूथिकानां (of the Jasminum Auriculatum) जालकानि (जालक=net-work, as in र० ९।६८; I do not see any special beauty in interpreting जालक as कलिका or कुड्मल. The creepers are more likely to form a net-work especially during the ग्रीष्मर्तु when they must have sent out long tendrils. The jasmine yields abundant flowers in the Vasanta and Greeshma season and not in the rains; hence, there is greater sense in taking the word जालक to signify 'net-work'. नवजलकणैः सिञ्चन्—(sprinkling, wetting); the remarks of Malli: as to when the word indicating the wetting substance gets the sense of 'subject' or 'object' may be read with advanntage. When the sense is that of merely 'sprinkling on the surface the wetting

substance has the force of करणत्व. When, however, the sense to be conveyed is that of 'filling', 'charging' we have the कर्मत्व for the wetting surface. गण्ड०प्लानां see टीका. Malli. forms the *femi.* आकारान्त word रुजा (pain, trouble by पा०३।३।१०४ षिद्भिदादिभ्योऽङ् *i. e.* the affix अण् comes after verbs having the indicatory ष and after verbs belonging to the भिदादि class when the word to be formed is *femi*; but it can also be formed by इगुपधज्ञाप्रीकिरः कः पा०३।१।१३५ whereby the affix अ comes after a verb ending in a consonant but preceded by इ, उ, ऋ [short or long] and after the verbs ज्ञा, प्री and कॄ. In the verb रुज् we have an ending consonant and the preceding vowel is short उ so we have the word रुज and then by 'अजाद्यतष्टाप्' पा०४।१।४ we have the affix टाप् added on to indicate feminine nature). The lotus-flower fading by the act of wiping away the perspiration is a very natural phenomenon. The use of the flower or one of its petals and the शिरीष flower as an ear-ornament appear to have been very common in olden days when life was simpler and almost that of a forester. पुष्पलावीमुखानाम्—see टीका. The rules referred to by *Malli* are पा०३।२।१ whereby the verb which has its object compounded with it as an उपपद takes the termi. अण् and by टिड्ढाणञ् etc. पा०४।१।५ the *fem.* affix ई (ङीप्) is added after a nominal stem ending in short अ if the affix with which it ends has an indicatory ट or if the affix be ढ् or अण् or अञ्. छायादानात्—the Sun being covered by the cloud the flower-girls get the benefit of the shade; or the word छाया may be taken in the sense of 'brightness' (कान्तिः); the cool shade imparting a glow to the faces of the flower-gatherers. क्षणपरिचितः—क्षणं परिचितः (*being familiar only for a short while.* The Yaxa does not wish that his messenger should loiter on the way; hence he tells him to make only a short acquaintance of the flower-gatherers; [सन्] व्रज—proceed onward.

The noteworthy *v. lectionæ* are (*a*) °तीरजानां agreeing with उद्यानानां and निसिञ्चन्. There does not appear any special merit in this beyond allocating the gardens rather precisely. (*a*) नदनदी° नगनदी° and °नवनदी. With regard to नदनदी Malli has made critical remarks. नद *m.* and नदी *f.* when compounded one of them must be dropped by पा०१।२।६३ quoted by टीका which says "a word in the *mas.* similarly spoken along with the same word but with a *femi.* affix becomes एकशेष and the latter is dropped

e.g. हंसी च हंसः हंसौ. One *commen.* says नवनदी is a particular stream without saying where or which, hence, it need not be given any importance. नगनदी = a mountain-stream. It may also be mentioned that some critics read (*c*) रुजा separately; in that case it is the *instru:* of the *irregu.* word रुज् and the sense of the *instru.* is 'on account of'.

The figure of sense is स्वभावोक्ति (natural description) स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनं. In this figure the natural description must be striking.

(27).

उत्तराशां—उत्तरा चासौ आशा (direction दिशस्तु ककुभः काष्ठा आशाश्च हरितश्च ताः अ०) च, तां. प्रस्थितस्य भवतः पन्थाः (*irreg.* word). यदपि although. वक्रः—(The टीका has explained this. The cloud has to go direct north: and the city of Ujjayini is pretty far away to the east of the river निर्विन्ध्या. Hence, he says, the cloud will have to take a detour [तथापि] उज्जयिन्याः (This city was once very prosperous. It is otherwise called अवन्ती, अवन्तिका, विशाला. The modern उज्जयिनी is about a mile and a half from the site of the ancient city. Its antiquity is proved by its having been mentioned by Ptolemy (A. D. 150) as the capital of king Chashtana. It is situated on the banks of the Shiprâ with its temple of Mahákâla which has been so beautifully described in Sts 34-36. The manner in which it has been described by Kâlidâsa makes one inclined to feel that उज्जयिनी was his native place, or a place where he spent the best part of his life. It has been held in great veneration among the Hindus, who include it among the seven holy cities of India. It is even now visited by thousands of pilgrims every year. It has perhaps the longest history and once enjoyed the greatest prosperity. Its grandeur and wealth have been described by Hioun-Tsang the great Chinese traveller who perhaps is the only best authority for antiquarians. सौधो• विमुखः—सुधा लेपः अस्यास्तीति सौधः (The word is formed like ज्यौत्स्ना by the Vártika on अण् च । पा०५।२।१०३) now see टीका. मा स्म भूः—'मा स्म माङं च वारणे' अ०. The particles मा and मा स्म are used with the present, impera., the imper., and the aorist, (without the augment अ of the last two by स्मोत्तरे लङ् च। पा०३।३।१७६) with a prohibitory force. *Cf.* मा स्म प्रतीपं गमः शा०४।१४. The

aorist with मा occasionally has the sense of an optative with negation. It may as well be mentioned that the augment is sometimes not dropped (*e. g.* मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । उत्त०) especially in the epic dialect. विद्यु०चकितैः—विद्युतः दाम (*prim.* a rope, a line; then 'a streak'); वि०दाम्नः स्फुरितानि (flashings); now see टीका (agrees with लोचनैः). लोलापाङ्गैः-लोलाः (tremulous, unsteady) अपाङ्गाः (the outer corners of the eyes अपांगति तिर्यक् चलति नेत्रं यत्र इति घञ्. *cf.* चलापांगां दृष्टिं शा० १।२४ or अपांगतरले दृशौ तरलवक्रवर्णा गिरः) येषां तानि, तैः पौ०नानां—पुरे भवा पौराः (this may be taken as a noun in the sense of 'citizens' and तेषां अंगनाः or the word पौराः may be taken as an *adj*: directly qualifing and the *comp*. may then be a कर्मधारय) For अंगना see Sts. 10 and 14. लोचनैः यदि न रमसे [तर्हि] त्वं वञ्चितः असि.

The fig. is व्यतिरेक (contrast) व्यतिरेको विशेषश्चेदुपमानोपमेययोः.

(28)

[हे सखे], पथि—on the road to Ujjayini. वीचि०गुणायाः—(agrees with निर्विन्ध्यायाः)-वीचीनां of light ripples; ('वीचिः स्वल्पतरङ्गे स्यादवकाशे सुखे द्वयोः') क्षोभः (agitation, moving to and fro); तेन स्तनिताः (noisy, मुखराः. The word स्तनित is formed like जल्पित, हसित etc: by the sûtra 'नपुंसके भावे क्तः' पा०३।३।११४). For *comp*. see टीका. विहग-विहायसा गच्छति असौ विहगः one who goes along in the sky; as such 'any birdy'; but by the context the meaning may be contracted only to the swans. काञ्चीगुणानि are the strings by which the girdle used to be made fast round the waist. स्खलितसुभगं-स्खलितेन (by stumbling against stones) सुभगं (charming) यथास्यात्तथा see Sts 3 & 4; *adver*: agreeing with संसर्पन्त्याः -'moving' onward, 'flowing in her course.' see St 51 *infra*. द्०नाभेः—(see टीका. The river has been poetically likened to a woman; hence, the poet describes her by expressions susceptible of double sense. A woman indicates her love for a particular person by various signs and gestures. Thus स्निग्धं दृष्टिपथं विभूषिततनुः कर्णस्य कण्डूयनं। नाभेर्दर्शनमुत्पथं च गमनं बालस्य चालिंगनं ॥ केशानां च मुहुर्मुहुर्विवरणं वार्ता च सख्या सह । कुर्युः प्रीतिवशात् स्त्रियः समदना दृष्ट्वा नरं वाञ्छितम् ॥ निर्विन्ध्यायाः—This is probably one of the small streams in Mâlvá. Its name occurs in the Bhâgavata "नर्मदा सुरसाद्याश्च नद्यो विन्ध्याविनिर्गताः। तापीपयोष्णीनिर्विन्ध्याकावेरीप्रमुखा नदीः ॥ भाग०पंचम स्कं०२१ अध्याय श्लो० १८. For the *comp*: see टीका. This is a comp. according to the 5th. Vârtika on पा० १।४।७९ which

says 'words निर् etc. are compounded with others taking the *ablative* when the sense is 'to be gone beyond' as निष्कोशाम्बिः. The comp. is a द्विगु; as such the gender of the first word must be the same as that of the second member according to 'परवल्लिंगं द्वंद्वतत्पुरुषयोः' पा०२।४।२६; hence निष्क्रान्त word as preceding विन्ध्य ought to be *masculine* but by 'प्राप्तापन्ने च द्वितीयया' पा०२।२।४ we have the निर् as निष्क्रन्ता *fem.* although विन्ध्य is *mas.* संनिपत्य—having joined. रसाभ्यन्तरः—see टीका. रस is to be taken (1) water, (2) enjoyment. भव—impera 2nd sing of भू to become. स्त्रीणां विभ्रमः (*pri.* the word विभ्रम coming fr. भ्रम् 'to wander' signifies 'mind-wandering' or 'absent-mindedness' real or feigned; and the secondary sense is 'amorous gestures, sportiveness'. 'स्त्रीणां विलासविब्बोकविभ्रमा ललितं तथा' अ०. मदरागहर्षजनितो विपर्यासो विभ्रमः। यथा अनिमित्तमासनादुत्थायान्यत्र गमनम्, प्रियारब्धकथामाक्षिप्य सख्यासहालापनम्, सुधैव रुषितक्रोधो, पुष्पादीनां याञ्चा सहसैव तत्परित्यागः, वस्त्राभरणमाल्यानामकारणतः खण्डनम् मननम् च इति॥ योषितां यौवनजो विकारो विभ्रमः. प्रियेषु आर्यं (प्रधानं) प्रणयवचनं—(प्रणयस्य वचनं entreating words indicative of love). हि=as a matter of fact.

In this stanza the river निर्विन्ध्या is pictured as an 'ardently passionate woman', and the cloud as 'a gallant.' The poet makes the river show her desire for the company of the cloud by a variety of gestures, such as (1) अनिमित्तादन्यत्र गमनं 'moving here and there' which is indicated by the cries of the disturbed हंसाः, which cries themselves are compared to the tinklings of the small spherical bells attached to the girdle-strings; (2) स्खलन the water of the stream striking against the stones in the bed of the river which is like the उत्पथगमन of the woman; (3) the आवर्त (whirlpool) on the water-surface likened to the naval and (तस्याः नाभेः) दर्शनं; all these are silent indications of the mental propensity. *cf.* र० ६।१२; शा०२।६.

The figure of sense is समासोक्ति (Speech of brevity) supported by रूपक (metaphor). 'समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः। व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः' *i. e.* when the behaviour of another (the subject not in hand) or (one with which the description is not directly concerned) is ascribed to the subject matter in hand from either (*a*) sameness of action, (*b*) sex or gender, or (*c*) attribute, the figure is समासोक्ति (Speech of brevity) *Kane.* In this stanza we have all the three made use of to establish the समासोक्ति. It is supported by रूपक or

(metaphor) between a passionate woman and the river under description, although not directly expressed. विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत् । रूपकं तत्त्रिधाधिक्यं न्यूनत्वानुभयोक्तिभिः ॥

Before dismissing the stanza I would draw attention to the syntactical position of पथि. To my mind पथि निर्विन्ध्यायाः would be desirable inasmuch as it would prominently bring out the idea of a *beau* indulging in love-making while on a road.

The readings— (*a*) क्वणित for स्तनित may be preferable, since the former is more common in the sense of ' jingling ' than स्तनित which is used for the rumbling noise of clouds; see Sts. I, 22,25,4 । and II, 36,37 (*c*) ०न्तरम् for ०न्तरः where it is used as an adverb to सन्निपत्य. (*d*) प्रणयि० for प्रणय० where प्रणयी— one for whom a woman has an attachment; and the compound may be dissolved as प्रणयिषु वचनं.

(29).

Having told the cloud in the fore-going stanza that the river Nirvindhyâ was a charming beauty who was ardently anxious to have his company and had given unmistakable indications of her mind, the Yaxa now exhorts him to relieve that emaciated and pining woman by reciprocating her love. In other words, divesting the personification, the Yaxa says the slender stream of the river ought to be swollen into a full one by a heavy shower of rain by you.

वेणि०सलिला (qualifies सिन्धुः)-वेणीभूतं a च्वि formation, see note on श्रेणीभूता St 22 *supra*. 'वेणी तु केशबन्धे जलस्रुतौ' वै०. प्रतनु —(1) 'slender, emaciated'; (2) 'decreased'. प्रतनु च तत् सलिलं च प्र०सलिलं; वेणीभूतं प्र०सलिलं यस्याः सा. त०भ्रंशिभिः—see टीका. रुहाः By इगुपधज्ञाप्री किरः कः पा०३।१।१३५ the affix क (अ) comes after a word ending in a consonant but preceded by इ, उ, ऋ and after the verbs ज्ञा, प्री, and कॄ to 'scatter'. Here the verb रुह् ends in a consonant and has उ as the preceding letter; therefore the ending affix is अ. ०भ्रंशिभिः=dropping down. During the ग्रीष्म season trees shed their leaves. जीर्णपर्णैः पाण्डुच्छाया—(pale colour, complexion) [अत एव] हे सुभग—शोभनं भगं (भाग्यं) यस्य तत्सुद्धिः oh thou with good luck. विर०स्थया—विरहस्य अवस्था, तया by remaining in a separated condition. अतीतस्य—gone about, travelled journeyed. ते (तव) सौभाग्यं—सुभगस्य भावः सौभाग्यं good luck. The word is formed by पा०७।१।१९ quoted by टीका; according to which

Vriddhi is substituted for the 1st vowels of both the members in a compound ending in हृद्, भग, and सिन्धु before a तद्धित affix having an indicatory ण्, ञ्, or क्. व्यञ्जयन्ती—('indicating'; the river indicates your good luck inasmuch as she has been yearning for you) असौ सिन्धुः (river; see टीका) येन विधिना (विधीयते इति विधिः कर्म; वर्षणाख्येन इति नदीपक्षे, समागमेन इति कामिनीपक्षे) कार्श्यें—कृशस्य भावः 'thinness' त्यजति सः [विधिः] त्वया एव उपपाद्यः—(ought to be adopted. The variation in the sense by the transposition of एव *after* उपपाद्यः may be noted.

The Readings :—°सा त्वती° (सा तु अती°) in which तु has hardly any force. तामतीतस्य is a reading preferred by Wilson and a dozen Mss. In this case all the adjectival clauses °सलिला, °च्छाया, and °व्यञ्जयन्ती will have to be in the *accusa.*, the noun सिन्धु will have to be also in the *accusa.* and the verse would be construed thus तां सिन्धुं अतीतस्य ते सौभाग्यं, etc. This is preferred by Prof: Pâthak also. As an antiquarian authority he tells us that there is a river known as तामती which rising from Bânji falls into the Chambal (चर्मण्वती) near Piplodâ. Malli. notices this reading but rejects it on the ground that the word सिन्धु *mas.* is the name of a river in Kashmere but सिन्धु *fem.* is a general term for any river (सिन्धुः समुद्रे नद्यां च नदे देशेभदानयोः। वि०), hence there is no valid objection for this. (*c*) °सुभगविरहा° read as one compound where सुभग = Charming, pleasing; others read असुभगविरहा = not pleasing to look at in consequence of the woman being without any decoration unless that itself is an attractive sight. For a picture of such a woman see Sts II 28, 29, and 30.

The figure of sense is समासोक्तिः see St. 27.

(30)

उद० वृद्धान्—उदयनस्य (उदयन was king of the country of Vatsa and is generally known as Vatsarâja. His capital was कौशाम्बी and may be taken to be the modern कोसम situated on the river Yamunâ. The story of उदयन or वत्सराज is directly connected with चण्डमहासेन and is given in reference to प्रद्योत in St. 34). कथाः विदन्तीति विदाः see टीका and note on रुह् in St. 29. ओकसः विदाः कोविदाः 'familiar with', 'proficient' well-acquainted with.' स्फुटचतुरकथाकोविदैः। मु० ३।१०. The dropping of the ओ in the word ओकस् has no grammatical authority by rests on mere usage; hence, included in the पृषोदरादि class. उदयनकथानां or

०कथासु कोविदाः; ग्रामेषु वृद्धाः; उद०कोविदाः ग्रामवृद्धाः येषु ते उद० वृद्धाः, तान् अवन्तीन्—the country whose capital was Ujjayini. It seems to be the country of Málwá. 'मालवाः स्युरवन्तयः' वै०. In the Mahá Bhârata-times the country appears to have extended as far as Narmadá to the south and to Mahi on the west. This has been spoken of as a large kingdom in र०६।३२,३४, ३५; and referred to in the कादम्बरी. प्राप्य [तत्र] पूर्वोद्दिष्टाम्-पूर्व उद्दिष्टा (pointed out) तां (see St. 27). श्रीविशालां (see टीका). विशालां—(विशिष्टाः शालाः प्राकारभुवनानि यस्यां सा. विशाला is one of the names of उज्जयिनी. 'उज्जयिनी स्याद्विशालाऽवन्ती पुष्पकरण्डिनी' हेम० नाम० The word could be used as an *adjective* 'extensive,' 'large,' but here it refers particularly to the city of Ujjayini, which is called विशाला on account of its having been established by विशाल the son of तृणबिन्दु see भा० ९।२।३३. Its description in the Kathâsaritsâgara लम्बक ११ is almost as that given here. The city is described in *Kádam.* thus शिप्रया परिक्षिप्ता विजितामरलोकद्युतिरवन्तीषूज्जयिनी नाम नगरी. पुरीं अनुसर. सुचरितफले—सुष्ठु चरितं good meritorious conduct, (यज्ञयागादिकर्मनिष्पाद्यं पुण्यजातं) तस्य फलं, तस्मिन्, स्वल्पीभूते (see note St 27 supra for the च्वि formation) [सति] गां—*accu. sing.* of the irre. word गो the earth 'गौरिला कुंभिनी क्षमा' अ०). गतानां—The notion of a residence in Heaven is based on the store of पुण्य (merit) gained in this world by good conduct. Mortals are supposed to ascend to Heaven by the force of their meritorious deeds. By a continued residence there the force of the merit decreases and then they have to come back to this world 'क्षीणे पुण्ये मर्त्यलोकं विशन्ति' and are born in rich or poor families in proportion to the residue of their merit " प्राप्य पुण्यकृतां लोकानुषित्वा शाश्वतीः समाः। शुचीनां श्रीमतां गेहे योगभ्रष्टोऽभिजायते ". If they perform good deeds while in this world they again go to Heaven; such is the idea of birth and re-birth. स्वर्गिणां—(स्वर्गः अस्ति अस्य भोग्येन इति इनिः; स्वर्गिन् denizen of Heaven, an immortal. *cf.* त्वमपि वितनयज्ञः स्वर्गिणः प्रीणयाल। शा०७।३४. शेषैः पुण्यैः हृतं कान्तिमत् दिवः (*geni. sing.* of the irreg: word दिव् Heaven) एकं—declined like सर्व; matchless, unequalled एके मुख्यान्यकेवलाः अ०—खण्डम् इव.

The readings are: (*a*)०वन्तीम्. The text reading is to be preferred since *plu.* is used for the names of countries. Taking अवन्ती to signify the city would not be right; with विशाला it would be mere tautology. ०ज्ञान for ०ग्राम. (*b*) उपसर for अनुसर

would be preferable, as it coveys the sense of approaching, going near. (*d*) कृतं for हृतं cannot be said to improve the sense.

The figure of sense is उत्प्रेक्षा (poetical fancy).

(31)

यत्र—where i.e. in Ujjayini. प्रत्यूषेषु—in the early morning, at dawn; see टीका. पटु—distinct, clear; qualifying कूजितं. 'पटुस्तीक्ष्णे स्फुटे दक्षे निष्ठुरे निर्दयेऽपि च।' इति कोशः. The word पटु can be taken as an adjective compounded with मदकलं in the sense of 'sharp' or 'hard, cruel' as qualifying मद, thus (1) मदेन कलं मदकलं; पटुच तत् मदकलं च पटुमदकलं; (2) पटुश्वासौ मदश्च पटुमदः, तेन. मदकलं—कं (जनं) लान्ति इति कलं=pleasing but indistinct; see टीका; मदेन (by ardent passion) कलं मदकलं. सारसानां—सारस is either the crane or the flamingo. कूजितं—(रुतं cry, shrill sound). दीर्घीकुर्वन्—a च्वि forma:. In busy towns bustling with activity (as विशाला was) there is all stir and noise till a late hour in the night, and as a natural consequence every thing is calm and quiet in the last part of the night perhaps a couple of hours before dawn. At this time any sound, howsoever low, is likely to be audible. The poet means to imply that a lover by the implorings of his lady-love in the early morning only prolongs the notes of the birds on the banks of the river. स्फुटि०कषायः—applicable to शिप्रावातः and प्रियतमः, see टीका; मैत्री=contact; कषायः=rich boquet, rich smell. अङ्गानुकूलः 'agreeable to the limbs'. The phrase is applicable both to शिप्रावातः and to प्रियतमः; mark the explanation and quotations in टीका from उत्त०, and st. II,33 infra. शिप्रावातः—The breeze blowing from the river Shiprá. This river rises in Mt. Vindhya and after a course of about 140 miles joins the Chambalâ near Shivapârâ in Râjaputânâ. The river is known as क्षिप्रा also probably on account of the rapidity of its stream; see र०६।३५. प्रार्थनाचाटुकारः—प्रार्थनायां चाटु करोतीति; पुनः सम्भोगयाञ्चायां रागप्रत्ययनाय प्रियवचनप्रयोक्ता. Malli: points out that some *commen.* say that the expression implies the pacifying of a खण्डिता नायिका but such a नायिका does not seem to be possible here. *Cf.* प्रियः प्रियायाः प्रकरोति चाटुम् ऋ०६।१४ or विरचितचाटुवचनरचनं चरणरचितप्रणिपातं गी०१।१) प्रीयतमः इव स्त्रीणां सुरतग्लानिं हरति—mark the comparison of the शिप्रावात with a प्रियतम (lover).

The figure of sense is उपमा Comparison. This figure to be पूर्ण requires the mention of four essentials—(1) उपमान (प्रिय-

तम= a lover); (2) उपमेय (शिमावात which is compared to a lover); (3) साधारणधर्म (common property सुरतग्लानिहरणं) and उपमावाचक-शब्द (इव). In many places इव has occured as indicating उत्प्रेक्षा. The difference in its use in both these figures may be noted.

(31 a).

This stanza gives a fine description of the market-square of Ujjayini, and an idea of its prosperity.

यस्यां—वि०रचितान्—arranged on stalls in shops. This is to be applied to ०हारान्, ०मणीन्, and ०भङ्गान्. तारान्—brilliant; तरलगुटिकान् may be taken as a Bahu. if it is to be made an adj. to हारान्; and a Karma. if it is to be taken by itself. In the latter case it is to be placed after हारान् in the prose construction. हारान् कोटिशः—myriads. शङ्खशुक्तीः—शङ्खाश्च शुक्तयश्च conch-shells and mother-of-pearl shells. उ०प्ररोहान्—मयूखानां प्ररोहाः (streaks, pencils of rays; उद्गताः म०प्ररोहाः येषां ते, तान् refers to मर०मर्णान्—मरकतसंज्ञकाः मणयः (मध्यमपद० comp.) तान् the मरकत is a deep green coloured stone having a special lustre. Its vernacular name is पाचु. विद्रुमाणां (of corals) भङ्गान् pieces. सलि० निधयः— सलिलानां निधयः depositories of masses of water *i. e.* 'oceans'; mark the use of the *plu.* सलिलानां to convey the idea of plentifulness. तोय०शेषाः—तोय एव तोयमात्रं तोयमात्रं (water alone) अवशेषः (residue) येषां ते संलक्ष्यन्ते—appear.

The ocean has been described as the greatest depository of jewels, see Mâgha III, 38 and several other places.

(31 b).

अत्र— here in *Ujjayinî*. वत्सराजः— वत्सानां राजा; see notes on उदयनकथा St. 30 *supra*. The country of the Vatsâs is probably a tract on the northern banks of the Ganges althongh it is not shown in any of the maps of ancient India. In the क०सरित्सागर we have कौशाम्बी as the capital of this country which appears to be identical with the village of कोसम्ब in the district of Murâdâbâd in the N.W. provinces. The names of countries and of people are always to be used in the plural. The word राजन् at the end of a compound becomes राज, by राजाहः सखिभ्यष्टच् पा०५।४।९१ along with the words अहन्, and सखिन्. प्रद्योतस्य—प्रद्योत was the king of Ujjayinî who wished to give his daughter वासवदत्ता in marriage to a king named संजय. But Somadeva's कथासरित्सागर (based on the बृहत्कथा of Guṇâdhya

in the Paishâchi language) says that प्रद्योत was the king of Magadha. His daughter's name as given in that work was पद्मावती. She was not carried away by Vatsa. The king of Ujjayinî whose daughter, Vásavadattâ, had been forcibly carried away was चण्डमहासेन. Vâmana Shâstri tells us that he purchased a Ms. of the Meghaduta which appeared (fr. its colophon) to have been written in Samwat 1527 had the Reading 'चण्डस्यात्र प्रियदुहितरं वत्सराजो विजह्रे'. प्रियदुहितरं—प्रिया चासौ दुहिता (दुहितृ an *irre.* word derived as दूरे हिता or दोग्धरि हिता—given away in distant land or one to whom the task of milching the cows is assigned) च, तां. अत्र तस्यैव राज्ञः हैमं—हेम्नः इदं of gold. I would prefer to take हैमं as a proper noun. ता० वनम्—तालसंज्ञकाः द्रुमाः तालद्रुमाः तेषां वनम् (grove, cluster, knot) अभूत्. The past tenses of verbs in Sanskrit are, as every student knows, three the Imperfect, the Perfect, and the Aorist; and each of them at one time had a particular sense; but gradually they have come to being promiscuously used to convey past time without the nice shade of sense being carefully observed. Here in the 1st quarter we have the Perfect and Aorist in the 2nd quarter. अत्र नलगिरिः—The elephant given to चण्डमहासेन along with a sword by the goddess Durgá "स खड्गो मत्तहस्तीन्द्रो नडागिरिरिति प्रभो। द्वे तस्य रत्ने शक्रस्य कुलिशैरावणाविव ॥" क०सरित्सागर ल०२स०३. दर्पात्—through pride. स्तम्भम् उत्पाट्य—(uprooting, lifting out). उद्भ्रान्तः—wandered, roamed [आसीत्]. किल—an *inde.* having various senses; here something like ' as they say '; *cf.* बभूव योगी किल कार्तवीर्यः र०६।३८. इति अभिज्ञः जनः आगन्तून् (strangers, newcomers 'स्युरावेशिक आगन्तुरतिथिर्नो गृहागते' अ०। see र०५।६१. बन्धून्—(kinsmen) रमयति—amuses.

The Readings (*a*) Noticed in the notes. (*c*) नडगिरिः for नलगिरिः; उन्मूल्य for उत्पाट्य. (*d*) गमयति for रमयति

The fig. is भाविक (Vision), see टीका. Bhâvika is the result of the narration of some strikingly wonderful object whether past or future (lit. not yet come) being narrated in such a manner as if vividly before the hearer.

(31 c).

This and the preceeding two stanzas are believed by Malli. to be interpolations; but not only has he commented upon

them but they are found in more than half the number of copies extant as well as in Prâvshâbhyudaya. These give a vivid description of the richness of Ujjayini. यत्र—of course refers to Ujjayini. हयाः पत्रश्यामाः—I do not quite see what colour is meant unless it be the deep bright bay colour. The horses of the sun are generally spoken of as having the हरित् colour. दि०स्पर्धिनः—दिनकरस्य हयाः दि०हयाः; तान् स्पर्धन्ते (surpass, excel) ते [यत्र] प्रभेदात् (by the flow of ichor; *cf.* र०२।३७ where प्रभेद् has a double meaning). वृष्टिमन्तः शैलोदग्राः करिणः त्वं इव [यत्र] योधाग्रण्यः—By सत्सद्विष etc. पा०३।२।६१ a number of verbs (among which is नी to 'lead') take the af. क्विप् when in composition with a word ending in a case-affix though it be an Upasarga; and by the Vârtika अग्रग्रामाभ्यां, etc. the letter ण comes in place of न of the verb नी when the words अग्र and ग्राम are in composition with it; *cf.* अग्रणीर्मन्त्रकृतां र०३।३७. संयुगे प्रतिदशमुखं—प्रति as an aff. to non-verbal nouns has the sense of 'against', 'opposed to' as in प्रतिद्विप सु०२।१३ also र०७।३७. दशमुख—The demon king of Lankâ who had imprisoned all the gods and for whose destruction Vishṇu came down as the Râma incarnation; see रघु० cantos X and XII. तस्थिवांसः: *nom. plu.* of तस्थिवस् an irreg. word formed from the *pre.part.* of the verb स्था by क्वसुश्च पा०३।२।१०७, १०८. In classical Skt. the aff क्वसु optionally replaces लिट् after the verbs सद्, वस्, and श्रु with a past signification. The grammarian-trio is of opinion that the forms of verbs by the addition of the aff. क्वसु as well as कानच् are लिट् in sense and are only Vaidika; but the forms are of common occurence in classical literature and *Bhattoji* quotes from Mâgha 'तं तस्थिवांसं नगरोपकण्ठे' but these instances could be multiplied *ad infinitum*. चन्द्रहा०ङ्कैः—चन्द्रहास is the sword of Rávaṇa; even any sword चंद्रहासस्य व्रणाः (wounds, scars), तेषां अङ्काः (marks) तैः. प्रत्या० रुचयः—आभरणानां रुचयः, प्रत्यादिष्टाः (thrown in the back-ground; eclipsed; *cf* र०१।६१; १०।६८. The idea of having scars on the front part of the body as indicative of great bravery has been a very common notion in all countries; see नी० *Mis.* 21.

The readings are (*a*) शष्प° for पत्र° where शष्प° means lawn-grass. see St 31A (*b*) पयोदाः for प्रभेदात्.

The majority read this stanza among those describing Alakâ in the उत्तरमेघ. Perhaps rightly, because Râvaṇa had attacked

Alakâ for the aerial car पुष्पक belonging to Kubera. Besides, there is no mention of Ujjayini or reference to it; and the stanza is so worded that it can apply to any city.

The figure is भाविक (Vision) अद्भुतस्य पदार्थस्य भूतस्याथ भविष्यतः । यत्प्रत्यक्षायमाणत्वं तद्भाविकमुदाहृतम् ॥ when a wonderful object whether past or future is so represented as to strike the mind as if it were present, it is termed भाविक *Kane.*

(32).

जा०झीर्णैः—जालेभ्यः (fr. the lattice windows) उद्गीर्णाः (come out; see note on उद्गारिभिः St. 25). केश०धूपैः—केशानां संस्कारः (The word संस्कार comes from संस्कृ *lit.* to make clean by eschewing everything that is bad; hence, here 'cleaning', 'making fragrant', etc.) तस्मै धूपाः तैः; accord. to चतुर्थी तदर्थार्थबलिहितसुखरक्षितः पा०२।१।३६ whenever there is a modification in the natural form of the article used for a particular purpose we have the *dative.* In the present case the धूप, by being thrown on the hot live coals, undergoes a modification (विकृति) to fulfil the object in view *viz.* imparting fragrance. I do not see why the *geni.* should be used. It is quite a common practice among Indian women to dry their hair after a bath by holding them over the smoke of fragrant resinous substances; *cf.* स्नानार्द्रमुक्तेष्वनुधूपवासं र०।१६,५० also कु०७।१८. उप० वपुः—उपचितं (increased in size, strengthened) वपुः यस्य सः smoke has been one of the elements in the formation of clouds as said in st. 5 *supra*; hence, the fumes of the incense added to the size of the cloud in front of the Yaxa. बन्धुप्रीत्या—बन्धोः प्रीतिः, तया or as explained by टीका. Mark the difference in the meaning of बन्धु here and in दूरबन्धु in St. 6 *supra.* The peacocks delighting at the drizzling shower of rain is very well known; hence, their affection towards the cloud whom they consider as their बन्धु. भवनशिखिभिः—भवनेषु प्रतिपालिताः शिखिनः (मध्य०समास), तैः. दत्त० हारः—उपहार is a complementary present to indicate satisfaction. कु०सुरभिषु—कुसुमैः सुरभीणि, तेषु decorating the balconies and windows with wreaths of fragrant flowers is a common practice. ललि०ङ्कितेषु—see २।१ *infra*; पादराग is the red dye which women use in painting the soles of thir feet. This is usually the resinous exudation of the fig-tree; see ११ *infra* and शा०४।१२, निष्टचूतश्चरणोपभोगसुलभो लाक्षारसः or अलक्तकाङ्कां पदवीं ततान. हर्म्येषु अस्याः (उज्जयिन्याः) लक्ष्मीं (splendour) पश्यन् त्वं अध्वखेदं (see टीका) नयेथाः

The Readings—(*a*) ०धूमै: for ०धूपै:. (*b*) नृत्तोपचार: for नृत्योप०—नृत्त cannot be said to be a good reading, since नृत्त is more artificial being regulated by marking of musical intervals, etc. see द० रू०१।७. (*c*) अभ्यखिन्नान्तरात्मा = one who has become languid at heart in consequence of physical fatigue. (*d*) नीत्वा रात्रि: त्यक्त्वा खेदं, खेदं नीत्वा—all these are self-explanatory.

The figure is उद्दात्त; see stanza 1.

(33).

भर्तु:—'of the lord master' *viz:* Shiva; see St. 1 *supra.* कण्ठच्छवि:— see टीका; च्छवि: complexion, शोभाकान्तिर्द्युतिच्छवि: अ०. The Kâlakúta was one of the fourteen precious substances churned out of the ocean by the gods and demons. It was a deadly poison which began to consume every thing. The gods implored Shiva to save the destruction of the universe by it. The all-powerful god quaffed it and held it in his throat. The dark colour of the कालकूट being visible through the transparent skin of the neck has given the name नीलकण्ठ to Shiva; see भाग०८।७।४५. On beholding the dark-coloured cloud the Ganas are poetically spoken *of as mistaking it for the neck of their master.* इति—' on the ground that ', ' because '. गणै:—by the leigon of attendants. The Ganas are specially the attendants of Shiva under the leadership of his son Gajânana who is on that account called गणाधिप, गणेश—These Ganas are described in the कालिकापुराण; they are:—नानास्वरूपधरा ये वै जटाचन्द्रार्धमण्डिता:। ते सर्वे सकलैश्वर्ययुक्ता ध्यानपरायणा: ॥ संसारविमुखा: सर्वे यतयो योगतत्परा:। सिंहव्याघ्रादिसारूप्या अणिमादिसमायुता: ॥ अपरे कामिन: शम्भो: सुनर्मसचिवा: स्मृता:। विचित्ररूपाभरणा जटाचन्द्रार्धमण्डिता: ॥ अपरे गायनास्तालमृदंगपणवादिभि:। नृत्यन्ति वाद्यं कुर्वन्ति गायन्ति मधुरस्वरम् ॥ षट्त्रिंशत्कोट्यश्च ते रहस्यसकला गणा: ॥ सादरं—respectfully वीक्ष्यमाण: pre. pass. par. of ईक्ष् with वि qualifying त्वम् understood [सन्]; त्रिभु०गुरो: see टीका. This expression has been used in र०१६।८८ in ref. to Râma. By the rule quoted पा०२।१।५१ the Tatpu. is formed. चण्डीश्वरस्य—चण्ड्या: ईश्वर:, तस्य (स्वामी त्वीश्वर: पतिरीशिता अ०; see st.34. महाकाल is the lord of चण्डी = Pârvati, अपर्णा पार्वती दुर्गा मृडानी चण्डिकाम्बिका अ०. पुण्यं धाम holy temple (*lit.* house) गृहदेहत्विट्प्रभा वा धामानि अ०. याया:— Poten. 2nd Sing. of या *2nd* Conj. to go. The poet, having told the cloud that the temple of Chandîshvara was a very holy place, now tells him that its gardens are places for enjoyment.

कुव०गन्धिभिः-कुवलयानां (of the blue water lilies) रजांसि (pollen), कु०रजसां गन्धः येषां ते कु०र०गन्धिनः तैः mark the formation of गन्धिन् at the end of a बहु० comp. By गन्धस्येदुत्पूतिसुसुरभिभ्यः पा० ६।३।६६ the word गन्ध becomes गंधिन् when preceded by उत्पूति or सु or when the comp. involves comparison. This change of गन्ध is possible when the smell is inseparably connected with the object denoted by the other member, or when the smell is 'very little'. There is a difference of opinion among grammarians about the meaning of ' गन्धस्येत्वे तदेकान्तग्रहणम् ' *Vártika.* Some say that the smell must be the natural property of the thing to warrant the final इ; *vide* Malli. on र० ४। ४५ and भट्टि० २।१० ' आघ्रायिवान्गधवहः' Accord. to this view the form गंधिन् is not justifiable and the only explanation is निरंकुशाः कवयः. तोय०तिक्तैः—तोयेषु क्रीडाः, तासु निरताः (fond of, engrossed in; *past pass parti.* of रम् with नि); तो०क्री० निरताः च ताः युवतयश्च, तासां स्नानं (स्थानीयद्रव्यं unguents and other cosmetics) तेन तिक्ताः made fragrant; see तस्यास्तिक्तैः St 20 तैः. मरुद्भिः गन्धवत्या (संबन्धीषष्ठी; appertaining to गन्धवती. It is not known what stream this is; it may be some obscure rivulet or even aqueduct and large cistern near the temple. धूतोद्यानं—धूतानि उद्यानानि यस्य तत् धाम—[वर्तते].

(34).

हे जलधर—धरतीति धरः जलानां धरः, तत्सम्बुद्धौ. अन्यस्मिन् mark the declen. of अन्य like the pro. सर्व) अपि काले (any time other than the evening) महाकालं—The name of the image of Shiva in the vicinity of Ujjayini. This is one of the twelve ज्योतिर्लिंगs held in great veneration by the *Hindus*; see र० ६।३४. By implication the temple is meant. आसाद्य (see त्वां आसाद्य in २१ अ. यावत् (as long as). भानुः नयनविषयं (the object within the range of sight नेत्रगोचरं देशं *cf.* नयनविषयं जन्मन्येवः स एव महोत्सवः मा० मा० १।३६) अस्येति *per. 3rd sing* of अति=to move away, hence ' had disappeared '. [तावत्] ते (तव) स्थातव्यं (the *poten: pass. parti:* have the agents of their actions put either in the *geni:* or *instru.* accord. to पा० २।३।७१ quoted by Malli; see Ap. G. § 107 and § 155; यावत् is frequently used by itself without its correlative in the sense of ' till ', ' for ' showing duration of time or space, and governs the *accu.* and with the verb denoting the action in any of the tenses. Malli. appears to have construed it in this sense by using it with लप्स्यसे. *cf.* यावदियं सुकुमारी प्रकृतावेव स्थास्यति । दशकु०. शूलिनः—(शूलं अस्य अस्ति इति शूलिन् by

पा० ५।२।११५. The trident is the chief weapon of Shiva and always borne by him as the special indicatory mark of the power of Shiva to ken into the past present and future. श्लाघनीयां—सज्जनप्रशंसायोग्यां one that elicits praise, honorable. सन्धा०हतां—सन्ध्यायां (सन्धीयन्ते or सन्ध्यायन्ति परब्रह्म यस्यां सा सन्ध्या) बलिः (पूजोपहारः see St. 55. बलिः पूजोपहारे च दैत्यभेदे करेऽपि च । वै०) पटहस्य भावः पटहता the position or condition of the पटह *i. e.* drum. For the formation of the abstract noun by ता see note on कामुकत्व St. 25. सन्ध्याबलौ पटहता, तां. कुर्वन् आमन्द्राणां—see टीका मन्द्रस्तु गम्भीरे 'deep'. The particle आ is prefixed to an *adj.* to convey the sense of 'a little', 'slight' *cf.* आताम्र, आपाण्डुर र०६।१६।१७. गर्जितानां of the rumblings. अविकलं—Complete, thorough, full, see St 24). फलम्–in St. 11 we are told that the rumbling was capable of making the mushrooms sprout out and of prompting the flamingoes to leave the plains. These were merely achievements connected with this mundane world; while service to the great divinity—Mahâkâla—would bring in merit of a very high order.

The readings are—अभ्येति=draw near, 'come up', 'arise' instead of अत्येति; it is to be preferred inasmuch as the cloud is *told to spend the night* and depart at sunrise. (*d*) आमन्त्राणाम्—मन्त्र भाषणे–of utterings; for आमन्द्राणां.

The figures are रूपक (**Metaphor**) on account of looking on the cloud as a drum. 'तद्रूपकमभेदो य उपमानोपमेययोः'. There is also निदर्शना (**Illustration**)—सम्भवन्वस्तुसम्बन्धोऽसम्भन्वापिकुत्रचित् । यत्र बिम्बानुबिम्बत्वं बोधयेत्सा निदर्शना ॥ In a निदर्शना there must be a possible or impossible connection leading on to or end in implying the relation of similarity. Here the similarity of the cloud to the drum itself leads to the fulfilment of the function of the same.

(35).

तत्र—There, in or about the temple; or in its court-yard. पा० रशनाः—पादानां न्यासः (*lit.* placing of the feet; here, however, putting the steps to measured time in the dance before the image), तैः क्वणिताः (making a jingling sound. The root क्वण् 1st Paras. has generally the sense 'making any sound' but is used for any 'low agreeable sound' either of bells, or even of the cooing of birds. By पा०३।४।७२ quoted in टीका the aff. क्त

is used after verbs implying motion, after intrans. roots, and a few others to denote the agent, as well as the object, and the act. पा०कणिताः रसनाः (tying or tightening strings of the girdle zone 'स्त्रीकट्यां मेखला काञ्ची सप्तकी रसना तथा' । अ०) यासां ताः. A belt as a piece of ornament seems to have been very common in ancient days among all classes in India. Here it has now been more or less discarded or gone out and adopted in England. लीलावधूतैः—see टीका; लीला=Sportive or amorous gestures. *Ujwalamaṇi* says that the लीला meant here is the 'playfulness', 'sportiveness' to indicate the eagerness of the dancing-girls regarding the return of their lovers; but, this is, to say the least, far-fetched. The straight sense taken by Malli. is the most appropriate. रत्न०वलिभिः—रत्नानां छाया (lustre, brilliance; see St.I, 15 or II;17, 41); तया खचिताः (mixed, 'covered over'. The *Commen.* वल्लभ takes this to mean 'displayed', 'revealed' रत्नछायया खचिताः (प्रकटीकृताः) वलयः उदरलेखाः यैः 'चामरमणिभासा मध्यवलयः प्रकटीभवन्ति'. वलयः (the rings of the handles, or the folds of the abdomen) येषां तैः. चामरैः—The Chauris, fly-flappers. These are bunches of hair of the yâk, the wild bull of Tibet (*Bos grunnensis*), an animal having a big bushy tuft of hair at the extremity of the tail, see २०९।६६ notes. The white chauri is one of the insignia of royalty. क्लान्तहस्ताः—क्लान्ताः (fatigued, tired. *cf.* उ०३।३०) हस्ताः यासां ताः. वेश्याः—courtezans, dancing-girls; वेशेन—(नेपथ्येन 'वेशो वेश्यागृहे गृहे । नेपथ्ये च' मे०) शोभते असौ; by 'कर्मवेशाद्यत्' पा०५।१।१०० the affix यत् comes in the sense of 'being fitted with that' after the words कर्म and वेश in the instru. construction; or by 'दिगादिभ्यो यत्' पा०४।३।५४ the aff. यत् is added to words of the दिगादि class in the sense of 'who stays there' and वेश्या may be explained as वेशे वेश्यागृहे भवा. त्वत्तः—see note on मत्तः St. 13 *supra*. नख०सुखान्—नखानां पदानि (marks of finger-nails. The marks left by finger-nails during amorous sports of lovers is a very common theme among poets. Some *commen.* take this expression to signify the injuries to the nails of the feet of the dancers; but this is not the sense in which Kâlidâsa is likely to use the expression). नखपदेषु सुखाः (the word सुख is used both as a noun as well as an adj. *e. g.* दिशः प्रसेदुर्मरुतो ववुः सुखाः । रघु०). वर्षाग्रबिन्दून्—अग्राश्च ते बिन्दवश्च *i. e.* first drops), वर्षस्य अग्रबिन्दवः, तान्. प्राप्य त्वयि मधु०दीर्घान्—मधुकराणां श्रेणयः (पंक्तयः); म० श्रेणयः इव दीर्घाः म० श्रे० दीर्घाः, तान्

कटाक्षान् (glances) आमोक्ष्यन्ते—caste, throw. The dance is the particular one known as देशिक for which read टीका.

Readings— (*a*) पादन्यासैः for पादन्यास° but the *comp.* expression seems better. रसना for रशना. (*b*) °रचित° for °खचित°. कान्त° for क्लान्त° where कान्तः charming. (*d*) नखमणि° for नखपद°. The expression नखमाणि must be taken to imply 'the joints of the fingers of the feet near the nails for आमोक्ष्यन्ते we have आमोक्षन्ते which I would prefer, since the verb belongs to the 6th conj. and is Ubhayapadi. I think the Rd. आमोक्ष्यन्ति would be a good one in the sense of 'put on (you)', 'adorn (you) with,' 'decorate'. In this sense if has been used by Kâlidâsa in several places. see र०१२।३६;१३।२१;१६।७४.

The figs. are स्वभावोक्ति (description of nature) स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ॥ and परिवृत्तिः (Barter)–परिवृत्तिर्विनिमयः समन्यूनाधिकैर्भवेत् The exchange of a thing for what is equal or less or greater is called 'barter'. Here the exchange is between वर्षाम्रबिन्दवः from the cloud and कटाक्षाः from the dancing-girls.

(36)

पश्चात्—This *ind.* has been variously interpreted (1) after the evening worship and waving of lights in front of the image of Mahákâla were over. (2) after you have finished the task of acting the drummer with your drum by your rumbling sounds. नृत्यारम्भे—at the commencement of the dance in which Shiva is so frequently described as indulging *viz:* the ताण्डव dance; see भ० नाट्य०४। or मुद्रा०१।२; नृत्य is not the right word to be used here since it is only a pantonimic dancing while नृत्त is a rhythemical movement regulated by the marking of musical intervals and time such as is found in ताण्डव, see द० रू० १।७. प्र०पुष्पम्—नवं च तत् जपापुष्पं (China rose; *Hibiscus Rosa Sinenses*; Marathi जासवंद) च; प्रत्यग्रं (fresh, newly opened, see St. 4) च तत् नव०पुष्पं च प्रति० पुष्पं; प्रति०पुष्पं इव रक्तम्. सान्ध्यम्—see टीका and *cf.* र०११।६०. तेजः दधानः स्वं उच्चैर्भु०वनं—उच्चैः *inde.* 'high', 'uplifted' भुजाः उच्चैर्भुजाः (अव्य०) now see टीका. The comparison of uplifted arms with trees is highly fantastic, such descriptions are very frequent in Skt. classical literature. मण्डलेन—(in a circularly expanded form. अभिलीनः—resting upon, clinging to; from अभिली 4th Atm.; *cf.* र०३।८, also read note on क्वणित in the foregoing st. for

the formation of the word. भवान्या–by the wife of भव *i. e.* Shiva. By पा०४।१।५९ quoted in टीका the augment आनुक् (आन्) is added to proper nouns enumerated in the sûtra especially in the case of those nouns about which matrimonial relation is desired to be expressed and the ङीष् would follow as a natural sequence. शान्तो०नयनं—see टीका, शान्त='cooled', 'calm', उद्वेग= excitement, agitation; an adver. comp. दृष्टभक्तिः—दृष्टा (noticed, observed) भक्तिः यस्य सः the comp: is an irregular one; according to पा०६।३।३५ referred to in टीका there is a substitution of a *masculine* form when it is a word having that form and does not end in the *femi:* ऊङ् and is followed by another word in the *femi.* in the relation of apposition with it, but not when the subsequent word is an ordinal numeral nor a word belonging to the प्रिय class. The word भक्तिः is included in this class, hence the compound ought to have been दृष्टाभक्तिः and ought not to be like दर्शनीयभार्यः, and therefore the present comp. must be looked upon as an anomaly; so is दृढभक्तिः too; but there is a way out of the difficulty in the 2nd case by taking दृढं भक्तिः यस्य सः which cannot be with दृष्टभक्तिः see रघु१२।१९. पशुपतेः–see *St I, 56 infra.* आर्द्र०च्छां—नागस्य (of an elephant; गजेऽपि नागमातङ्गौ । अ०) अजिनं (hide) नागाजिनं; आर्द्रं च तत् नागाजिनं च, तस्य इच्छा, तां (The elephant-headed demon, son of महिषासुर, was killed by Shiva and his hide used as a cloak; see काशीखण्ड and मा०मा०५।२३. हर—see stanzas I; 14, 31, 36 and हरति in St. 1, and 7.

(37).

By the time the Tândava dance was over the night could not but have been pretty far advanced. Therefore, the Yaxa tells the cloud to take a bird's eye view of the city in the dead of night, and to be of help to (अभिसारिकाः) women secretly hastening by themselves even in the darkness of night to keep their appointments with their lovers.

तत्र नक्तं—(*inde.* at night. अथ दोषा च नक्तं च रजनावित्यि अ०। see वु०१।१७.) रमणवसतिं—रमणस्य (see St. 24 *supra.*) वसतिः (place of residence. This word has been used in no less than a dozen places in the poem), तां. गच्छन्तीनां—(going of their own free-will without being led by or accompanied by any one). योषितां—*geni. plu.* of योषित्, a woman 'स्त्री योषिदबला योषा नारी सीमन्तिनी वधूः।' सूचिभेद्यैः तमोभिः—(by darkness which is fit to be pierced by a

needle. A colloquialism found even in the vernaculars. The idea is that the darkness is so dense and compact that even the point of a needle can penetrate it only with great difficulty). रुद्धालोके—रुद्धः आलोकः (see २।२२) यस्मिन् सः, तस्मिन् 'in which the sight is obstructed'). नरपतिपथे–Exactly like the English phrase 'the king's *high* way'. कन०स्निग्धया—कनकस्य निकषः=the streak of gold *left* on the touch-stone when it is rubbed. स्निग्ध=radiance, brilliancy. This is rather an unusual sense, but Kâlidâsa has used the word in it; *cf.* 'कनकनिकषस्निग्धा विद्युत् प्रिया' विक्र०४।१; also see उत्त० १। ३३ and ६।२१). सौदामन्या—(*lit.* by that one which is in the same locality with Mt. Sudâman; according to तेनैकदिक् पा०४।३।११२ the aff. अण् has come after the word in the *instru.* in the sense of 'in the same direction'; ' by lightening ', see टीका. उर्वीम्—दर्शय. *cf.* रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविक्लवाः । वसतिं प्रियकामिनां प्रियास्त्वदृते प्रापयितुं क ईश्वरः ॥ कु० ४।११. तो०स्त० मुखरः—तोयानां उत्सर्गः ('discharging of waters', 'showers'. The use of the word उत्सर्ग in composition is not considered a happy one as its hearing creates a feeling of disgust in the mind of the hearer; and the use of such words is prohibited by Dandin except in a subordinate position) तो०त्सर्गः; तो०त्सर्गश्च स्तनितं (rumbling, स्तनितं गर्जितं मेघनिर्घोषे रसितादिच । अ०) च, ताभ्यां मुखरः ('noisy', see Vârtika on पा०५।२।१०७). I do not see why Malli. has discussed this compound at such length unless it be to point out a defect in its dissolution by some previous annotator. The usual occurence is—On the first bursting of the monsoon we have thunders and lightening followed by showers of rain. In the present case showers would be troublesome and obstructive while thunder-clappings by themselves would also be undesirable as they would frighten the young women; hence, a Dwandwa comp. is the best. मास्मभूः—see २।२७ *supra*. [कुतः] ताः (those women) विक्लवाः—alarmed, timid. *cf.* घनशब्दविक्लवाः २०१९।३८. It need not be presumed that the shorter word स्तनित should according to पा०२।२।३४ be the first member of the compound for in लक्षणहेत्वोः क्रियायाः पा०३।२।१२६ an optionality is given as regards the position of words in a Dwandwa compound.

The अभिसारिका is a woman who eagerly waits for her lover after having decorated herself. Her eagerness is so great that she runs to her lover's residence or to the rendezvous before the appointed hour without minding any difficulies. She is found

in almost every poem. Kâlidâsa has her in the ऋतु० (II,10) and रघु० १६।१२. She is described in the Kâdambari, Jânakiharaṇa, Vikramânkadevacharita, Kirâta and almost every Kâvya.

Readings— (*a*) रात्रौ for नक्तं; (*b*) रुद्धालोकैः for रुद्धालोके where रु०लोकैः would qualify तमोभिः thuse रुद्धं आलोकं (vision the power of seeing) यैः तानि, तैः एतादृशैः तमोभिः. (*c*) छायया, °स्पर्धया for °स्निग्धया we have छाया in the sense of 'brightness' 'radiance'. Likewise °स्पर्धया = rivaling the golden streak in lustre. (*d*) °विमुखः for मुखरः I do not understand the sense of this reading. मा च भूः has good propriety since the च would be a copulative between two distinct assertions.

The figure is विषम (Incongruity) since there is no possibility whatsoever of reconciling the मुखरता and विक्लवत्व which are brought together in the Stanza 'गुणो क्रिये वा यस्यास्तां विरुद्धे हेतुकार्ययोः। यद्वारब्धस्य वैकल्यमनर्थस्य च सम्भवः॥ विरूपयोः संघटना या च तद्विषमं मतम्।

(38).

The Yaxa very politely reminds the cloud not to spend any further time in enjoyment in Ujjayini but to proceed on his journey to fulfil his mission.

चि०विलसनात्—चिरं (for a long time, continuous) विलसनं (*a* flashing; *b* enjoyment, sporting); तस्मात्. खिन्न०कलत्रः—खिन्नं विद्युदेव कलत्रं यस्य सः—The विद्युत् (lightening) is likened to कलत्र (*neu.*) 'wife'; कलत्रं श्रोणिभार्ययोः। अ०. The propriety of the two meanings of विलसन can be easily perceived. भवान् सुप्त०वतायां—The doves rest themselves under the eaves of the roofs of houses or in their frame-work which is the most secure spot for them; see टीका. कस्यांचित्—For the use of चित् see St 1. भ०वलभौ—(वलभि [भी] also वडभि [भी] wooden framework of a roof; see टीका. *cf.* धूपैर्जालविनिःसृतैर्वलभयः संदिग्धपारावताः। विक्र० ३।२. तां रात्रिं नित्वा सूर्ये दृष्टे [सति] The cloud is told to start not in the dusk of early dawn but when the sun has risen. पुनरपि—पुनः is used here in the sense of व्यावृत्ति = 'पुनरप्रथमे प्रश्ने व्यवृत्तावधारणे' वै० There is no beauty in saying पुनरपि 'over again' because the cloud has already done part of his journey. अध्वशेषं—अध्वनः मार्गस्य शेषं वाहयेत्—आक्रमस्व. सुहृदां—(शोभनं हृदयं यस्य सः सुहृद् the words सुहृत् and दुहृत् are irregularly formed Bahu. compds.,

according to सहृदुर्हृदौ मित्रामित्रयोः पा० ५।४।१५०, whereby the अय of हृदय is elided and the word सुहृत् remains). अभ्यु०कृत्याः (see टीका. अभ्युपेत=undertaken; कृत्या=performance, achievement. This word is formed by the addition of the affix क्यप् by कृत्रः शच् पा०३।२।१००. By the same sútra the words क्रिया and कृति are formed. The simpler way would be अर्थस्य कृत्यं अर्थकृत्यं and अभ्युपेतं अर्थकृत्यं यैस्ते अ०कृत्याः जनाः न मन्दायन्ते—The sûtras quoted are पा० ३।१।१३ and १।३।९० which the student may consult—they are for the formation of denominative verbs; but the verb मन्दायन्ते is in my opinion formed by the sutra भृशादिभ्यो भुव्यच्वेर्लोपश्च हलः पा० ३।१।१२ by the addition of क्यङ् in the sense of 'becoming what the thing previously was not'; and the verb thus formed is Atma.; अमन्दः मन्दः भवति=मन्दायते. खलु—for a fact; certainly. It would be better to take खलु in the sense of अनुनय friendly persuation; see Ap. G. § 271.

The figure in the stanza is अर्थान्तरन्यास (corroboration).

(39).

In the fore-going Stanza the Yaxa has told the cloud not to leave Ujjayini until the sun has risen; now he begs of him not to come in the way of the rays of the morning sun for the sake of the disappointed women of the city. He says:—

तस्मिन् काले *i. e.* दृष्टे सूर्ये. खण्डितानाम् योषितां (a खण्डिता is a woman who is disappointed on account of her husband having neglected her and left her to herself during the night, spends it in enjoyment with some sweet-heart, and returns at sun-rise to pacify her; see टीका. The रसमञ्जरी says "अन्योपभोगचिन्हितः प्रातरागच्छति पतिर्यस्याः सा खण्डिता । अस्याश्चेष्टा—अस्फुटालापचिन्ता सन्तापनिश्वासतूष्णीभावाश्रुपातादयः). नयनसलिलं—नयनयोः सलिलं tears. This boldness shows that the अभिसारिकाs spoken of here were प्रौढा. प्रणयिभिः—by lovers. शान्ति—alleviation. नेयं—*pote. pass. parti.* formed by the addition of यं (यत्) in the sense of 'fit to be' or 'ought to be' by अचो यत् पा०३।१।९७). अतः भानोः वर्त्म—not the diurnal course of the sun but the course of his rays; आशु त्यज. सः अपि (he too 'अपिः समुच्चये; अपि सम्भावना-प्रश्नगर्हाशङ्कासमुच्चये' वै० [referring to the sun *fig*: spoken of as the lover of the नलिनी (day-lotus plant and the flower on it) lotus-stalk' likened to the charming face of a beauty. नलिन्याः कमल-वदनात् प्रालेयास्रं—प्रालेयं morning dew-drops तुषारस्तुहिनं हिमं । प्रालेयं

मिहिका च ॥ अ०) एवं अस्रं (अस्रश्चास्रुश्च पुलिंगौ केशेऽच रुधिरेऽश्रुणि वै०) हर्तुं प्रत्यावृत्तः (see टीका). (त्वयि करुधि here कर=ray; and *fig.* the hand). [सति see टीका] अन०सूयः—(न अल्पा अनल्पा; अनल्पा अभ्यसूया enmity, hostility असूया=*lit:* असूया तु दोषारोपो गुणेष्वपि अ० ' jealousy ', ' irritation ', ' vexation '; with अभि prefixed to it the sense is that of भृशं 'intensity'. अभि पूजाभृशार्थेच्छासौम्याभिमुख्यसौरूप्यवचनाहारस्वाध्यायेषु । गण०) यस्य सः । स्यात्. Any interruption to the action of a lover generally tends to highly irritate him, much more so the solar divinity ; hence, the Yaxa exhorts the cloud not to come in the way of the powerful sun since irritating him will lead to the frustration of the mission on which he is going.

The figure here is समासोक्ति (speech of brevity).

(40).

In this and the next stanza the Yaxa describes to the cloud another source of enjoyment *viz:* the stream Gambhîrâ, implying thereby the probability of his tarrying on the way.

गम्भीरायाः—(This is some undefined streamlet in the vicinity of Ujjayini. The poet calls it a सरित् and not a सिन्धु or नदी. The name itself is अन्वथक as it implies a धीरोदात्तनायिका). सरितः—of the stream. चेतसि-इव-प्रसन्ने—in ref. to चेतस् the adj. प्रसन्न implies (1) pleased, and as qualifying पयस् (water of the stream) it has the sense (2) transparent, clear, free from mud. पयसि—अपि—in addition to the waters of रेवा, विन्ध्या and others previously described. ते (तव) प्रकृतिसुभगः-naturally beautiful; charming without the addition of any artificial adornment, see टीका; also st 29 *supra.* छायात्मा—[your] body in the form of your reflection on the waters. छाया कान्तिः प्रतिबिम्बम् and आत्मा जीवे धृतौ देहे । वै०. This is the subject to the verb लप्स्यते. प्रवेशं लप्स्यते—तस्मात्—hence; because you will have been admitted by the river-lady to her company. अस्याः कुमुदविशदानि—see टीका. The Kumuda is the day-lotus and since it is now day-light they must have opened out. चटुल०वर्तनानि—see टीका; चटुल=unsteady, moving about; see मु०३।२४; शि०५।१०. शफर is a kind of small glistening fish ; see कु० ४।३९ and शि० ८।२४. धैर्यात्—The टीका interprets this as 'impudence' but it would be better to take it as ' व्यवसायादचलनं धैर्यं विघ्ने महत्यपि '. मौधीकर्तुम्—(a च्वि formation, *cf.* ' मौधीकृतबाहुवीर्यः ' कु०१।९; see note on श्रेणीभूत st. I, 22.

मोघ=fruitless, see st. 6 *supra*) to make fruitless. न अर्हसि—The use of the verb अर्ह् 'to deserve', 'be fit', in the *pre.tense* in the 2nd or 3rd person generally with an *infinitive* to convey a polite request (like the English ' please ' in such phrases as 'please give me a bit of paper' etc.) or 'respectful entreaty' is very common in classical Sanskrit; see संविधातुमर्हसि in र०१।७२.

The figure is समासोक्तिः (' speech of brevity') समासोक्तिः समैर्यत्र कार्यलिंगविशेषणैः । व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥ ' when the behaviour of another is ascribed to the subject of description from a sameness of (1) action, (2) sex or gender, or (3) attribute, the figure is समासोक्ति '. *Kane* on साहि०. Some commentators are of opinion that there is a mixture of उपम and रूपक in this stanza in addition to समासोक्ति.

(41).

In this and the previous stanza the Yaxa has pictured the river गम्भीरा in a manner which though fancifully attractive verges almost upon impropriety: but it serves to betray his own feelings as well as of ardently passionate persons. By doing so he warns in a polite manner against the cloud's wasting his time after such interruptions. Here, in the present stanza, the river is compared to a half-dressed woman some of whose limbs being visible are irresistible, and therefore, the cloud gets the अविकलफलम् of कामुकत्व mentioned in I, 24.

हे सखे, प्रा०शाखं—वानीरस्य (अथ वेतसे । रथाभ्रपुष्पविदुलशीतवानीरवञ्जुलाः । अ०) शाखा; now see टीका or the comp. may be dissolved in another manner प्राप्तं लब्धवद्वानीरशाखाः=प्रा०नीरशाखं by प्रापापन्ने च द्वितीयया पा०२।२।४ which says प्राप्त 'obtained' and आपन्न 'obtained' are optionally compounded with words ending in an *accus.*-case-affix and form तत्पुरुष comp., and there is the substitution of short अ for the long आ if these words are in the feminine, [अतएव consequently, therefore]. किं०धृतम्—किंचित् (a little, slightly) करेण धृतं (an अव्य०). मुक्त०नितम्बम्—see टीका. नीलं (dark 'कृष्णे नीलासितश्याम' अ०). तस्याः सलिलवसनं—सलिलं एव वसनं garment, the *Sádi*; *cf.* वसने परिधूसरे वसाना शा०७।२१ also २।२५ *supra*. Since the river is the mistress her water is the garment which is dark in colour. It is believed that a dark garment allays the excitement of passion. नीत्वा—removing, taking away, both *figura*: as

well as *directly*. लम्बमानस्य—(1) hanging upon, (2) filled up with water and therefore distendeded. ते (तव) प्रस्थानं (departure यात्रा व्रज्याभिनिर्याणं प्रस्थानं गमनं गमः। अ०). कथमपि—see १।३ and २३. भावि—will come to pass; भविष्यति इति णिनि *cf.* लोकेन भावी पितुरेव तुल्यः र०१८।३८. In the last line the poet gives the reason for the difficulty by a general statement. He says—ज्ञा०स्वाद्—ज्ञातः आस्वादः (relish, charm) येन सः. कः विवृतजघनां—(see टीका)—विहातुं (त्यक्तुं) समर्थः—स्यात्—see Sts. 8 and 42.

The Readings are (*b*) हृत्वा for नीत्वा is certainly preferable; for, a bashful woman's dress has to be pulled away especially since it is held by the hand. (*a*) पुलिन° and विपुल° for विवृत°.

The figures in this Stanza are a mixture of उत्प्रेक्षा, रूपक, समासोक्ति and अर्थान्तरन्यास of which the last is the principal one.

(42).

Now the Yaxa directs the cloud to go to the Devagiri hill-top which he describes in this and the next stanza. त्वन्नि०रम्यः—तव निष्य (स्य) न्दः ('flow', 'showering of water.' In the verb स्यन्द् the substitution or ष् for स् takes place *optionally* by पा०८।३।७२ if it has no living being for its subject and if it is preceded by the *indeclinables* अनु, वि, परि, आभि and निः) तेन उच्छ्वसिता (*lit:* 'given or sent forth a breath'. Heaving a long breath always gives a great relief; hence उच्छ्वसिता 'relieved', 'refreshed'. The टीका explains it by the word उपबृंहिता=magnified. On the first fall of light showers on the heated and parched ground there arise vapours which are spoken of as the breathings of the earth); त्व०च्छ्वसिता चासौ वसुधा च, तस्याः गन्धः (see note on °कषणसुरभि St. 16) तस्य संपर्कः (from संपृच् 2nd Atm. or 7th Par. 'unite', 'be mixed with'), तेन रम्यः ('pleasing',), the whole phrase is an *adj.* qualifying वायुः. स्रोतो०सुभगम्—*adver.*-phrase agreeing with पीयमानः; स्रोतसां (of the trunks, स्रोतस्=any organ; but here used in a restrictive sense for the nasal organ and still further restricted to signify the proboscis of the elephant) रन्ध्राणि 'orifices'; तेषु ध्वनितं (noise, sound), तेन सुभगं ('charming') यथास्यात्तथा. दन्तिभिः—(दन्ती=*lit.* one having large teeth 'अतिशयितौ दन्तौ अस्य इति इनिः पा०५।२।१७९; thence, 'elephant' 'दन्ती दन्तावलयो हस्ती' अ०) पीयमानः—(*lit.* 'drunk in'; here used *figly.* in the sense of 'sucked in', 'breathed in'; see st. 16 *supra*. The verb पा to drink is frequently used in reference to the suck-

ing in of the wind, *cf.* 'शक्यमञ्जलिभिः पातुं वाताः केताकिगन्धिनः' रामा०; 'पवनमपि पातुमभ्यदभिलाषो दिवसकरसंतापात्' हर्षच०. The elephants who are fond of water, being delighted by the earthy fragrance as indicative of the approach of the rains suck in the fragrant vapours. का०दुम्बराणाम्—काननेषु उदुम्बराः (उदुम्बर=*ficus glomerata*, the wild fig-tree which is looked upon as a holy tree. Its flower is not visible, in fact, botanically the so-called fruit itself is a collection of its flowers just like the jack-fruit, or the banyan-fruit. People consider that the flowers of these trees are invisible, hence the Marâthi popular expression 'तो अगदीं उंबराचें फूल आहे' corresponding to the phrase '*rara avis*'); तेषां परिणमयिता—(qualifies वायुः; the word is formed from the causal of नम् with परि by the addition of the affix तृ='Ripener'. For change of न to ण see I,18 notes on परिणत. शीतः—वायुः—देवपूर्वम्—देव (शब्दः) पूर्वः यस्य सः तं. गिरिम्—The mountain whose name has the word देव as the first part. Such words, though objected to by the आलंकारिकाः as possessing अवाच्यवचनदोष are met with in literature 'दशपूर्वरथं यमाख्यया' र०८।२९, 'हिरण्यपूर्वं कशिपुं प्रचक्षते' शि०१।४२; or धनुरुपपदमस्मै वेदमभ्यादिदेश । किरा०; see टीका which quotes एकावली. देवपूर्वं गिरिम्='a mountain in whose name देव is the first member'. This phrase is only a संज्ञा or appellation and it does not become a संज्ञी or particularly indicated object; but the phrase is explained by Malli. by taking देव as *adjec.* to गिरि. This hill on which stands the temple of Kârtikeya is perhaps the place now known as Devagada situated to the south of the river Chambal in the central part of Mâlva about 60 miles to the S.W. of Jhânsi and in a direct line of the route of the cloud. उपजिगमिषोः—'desirous of going near' *geni. sing.* of the noun formed by the affix उस् from the सन्नन्त (Desiderative) of गम्; see note on यियासुः St. I, 22. ते (तव)—The *geni.* is used in the *accusa.* relation. नीचैः—*inde.* 'softly', 'gently'; 'वास्यति—will fan. The last words वायुः ते नीचैः वास्यति may be interpreted as 'blow under you.'

The Readings are—(*a*) °पुण्यः for °रम्यः where पुण्य is explained as मनोहरः; (*b*) °मधुरं for °सुभगं. (*d*) वातः for वायुः; °काननोदु० for काननोदु०

The figure is समाधिः (**Fascilitation**) 'समाधिः सुकरे कार्ये दैवाद्वस्त्वन्तरागमात्'=When anything to be accomplished becomes easy through the accidental operation of another thing, there

is समाधि. Here the object to be accomplished is the transmission of message. The light wafting of the cloud facilitates the accomplishment of the main object. There are subordinate figures such as अनुमान and रूपक.

(43)

This and the succeeding stanza describe the temple of Kártikeya. तत्र—there *i.e.* on the hill-top of Devagiri. नियतिनियता ('fixed', 'permanent') वसतिः (residence; see I,1,87;II,13). स्कन्दं (the son of Shiva Párvati came into being for the special purpose of destroying the demon तारक who was found to be too powerful for Indra alone कल्पानिल इवावार्यः स्कन्दो दैन्यं किमास्थितः। प्रेरकः शिखिनो भीमः शक्त्या पाततारकः ॥ २८ ॥ ज्ञान० २; see कु० ९।१–१' and रामा० बा० ३७ अ०. He is represented as riding a peacock and holding a bow and an arrow. He is called सेनानी because he acted as the confederate leader, with Indra, of the army of the gods against तारक. There are a variety of mythological legends connected with his birth on which many of his names depend. He is called अग्निभूः or पावकिः because the god Shiva is said to have cast his semen into fire ('सुरसरिदिव तेजो वह्निनिष्ठ्यूतमैशम्' र०२।७५) who found it too much to bear and cast it in the stream of the river Ganges. She found it intolerable and cast it off. It was taken up by the Krittikâs (Plæides) on which account he was called कार्तिकेय. They too, threw it on the thicket of reeds where the verile fluid was formed and developed into the youth (see St. 45 below) promised by Shiva to the Gods. He is called क्रौञ्चदारण (the breaker of the Krauncha mountain in a competition in archery with Indra). पु०कृतात्मा—पुष्पवर्षी मेघः पुष्पमेघः; न पुष्पमेघः अपु०मेघः, अपु०मेघः पुष्पमेघः संपद्यमानः कृतः पु०मेघीकृतः; पु०कृतः आत्मा (body, person. 'आत्मा कलेवरे यत्ने स्वभावे परमात्मनि' धर०) येन सः. भवान्—व्यो०जलार्द्रैः—व्योम्नः गङ्गा, (Heavenly Ganges) तस्याः जलानि, तैः आर्द्राः, तैः (The Ganges issuing from the toe of Vishnu is supposed to have three streams—one in Swarga called मन्दाकिनी or milky way, भागीरथी in this world, and भोगावती in Pátâla see र०१०।६३. पुष्पासारैः—पुष्पाणां आसाराः (showers; see I, 17 and 18a) तैः. स्नपयतु—*opta.* of the causal of स्ना 2nd Par. 'to bathe', 'shower'. In St. 6th the cloud has been called the प्रकृतिपुरुष of Indra; and Skanda has been the 'general' specially to assist him. Hence, it was but right that the cloud should pay respects to his master's

friend. That a water-cloud should shower flowers is only *figura*, *cf.* गन्धोदग्रं तदनु ववृषुः पुष्पमाश्चर्यं मेघाः २०।७।५६. तत्—Though; referring to Skanda this pronoun is put in the *neut.* so that it may agree with तेजस् which is the प्रधानविधेय (principal predicate). वासवीनां (belonging to Indra or वसवः देवाः तदीयानां belonging to the Gods who had begged assistance अरिविप्रकृतैर्दैवैः प्रसूतिं प्रतियाचितः कु०). चमूनां रक्षाहेतोः—see टीका. नव०भृता—नवश्चासौ शशी च (Shiva is adorned with a crescent of the moon; in fact that is his distinguishing mark; see St. 7); न०शशिनं बिभर्तीति नव०भृत्, तेन; हुत०मुखे—see टीका. संभृतं—note the difference in the meanings of this word here and in stanzas II, 31 and 52. अत्यादित्यं—The टीका takes आदित्यं but I would have आदित्यान् अतिक्रम्य because there are according to Indian mythology twelve suns. तेजस्—हि = as is well-known.

The figure may be taken to be अप्रस्तुतप्रशंसा (Indirect description) because the flowers (wetted by the all-efficacious waters of the Ganges) given to Skanda will help the gaining of the object at heart, *viz:* meeting Yaxa's wife. It is said there is the figure उर्जस्वि (impetuous); see साहि० and Kane's remarks.

(44).

Peacocks are particularly in high glee at the bursting of the rains. With this fact in mind the poet makes the Yaxa say in this Stanza to the cloud that 'you should make Skanda's peacock dance '.

ज्योति०वलायि—see टीका. गलितं—'dropped', 'shed'. Peacocks shed their plumage during the hot season. यस्य—of the peacock of Skánda. The correlative of this pronoun is not used here *as per* rule referred to in st. I,2. बर्हे—भवानी (see St.36) पुत्रप्रेम्णा—कुव०प्रापि—(दलं 'petal'; 'दलं पर्णं छदः पुमान्' अ०; कु०दलं प्राप्यति तत् कु०द०प्रापि, see टीका; [तद्योगि 'joined to', 'along with']; in this case the compound is an *adj.* to बर्हे; or °दलभाजि = दलार्हे (ear) 'which was fit to take the lotus-petal'; in this case the expression is to agree with कर्णे being the *loca:* sing. of °दलभाज्. The टीका refere to a reading °क्षेपि = ' casting aside', 'rejecting. Among Indian women in primitive times the use of flowers as ornaments was very common. Thus 'अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि' but Pârvati on account of पुत्रप्रेम, here rejects the usual flowers, and gives preference to the feather of the peacock, since that was

her son's bird. कर्णे करोति—note this idiom 'put on the ear'; similar phrases are स्कन्धे कृ, धुरि कृ, हस्ते कृ। पा०१।४।७७. हर०रुचा—हरशिनः (of the moon of Shiva *viz*: the crescent on his tope of matted hair see st I, 7) रुक् (refulgence, brightness 'स्युः प्रभारुग्रुचिस्त्विड्' अ०), तया. धौतापाङ्गम्— धौतौ अपाङ्गौ (the outer corners of the eye; see शुक्लापाङ्गैः St. 22 *supra*) यस्य सः, तम्. पावकेः—पावकस्य अपत्यं पुमान् पावकिन् by 'अत इञ्' पा०४।१।९५ the affix इञ् comes after a noun which ends in short अ in denoting a descendant. For the appellation पावकिन् see previous stanza. तं मयूरं object to नर्तयेथाः. Mythologically the different deities have different animals and birds for their vehicles—thus *Garuda* for Vishnu, *Nandi* the white bull for Shiva; *Hansa*, flamingo for Brahmâ, as well as Saraswati; the *buffalo* for Yama the god of death, etc; so *peacock* is Skanda's favourite vehicle. पश्चात्—after the showering of the flowers. अद्रि०गुरुभिः—see टीका; गुरु='magnified' by being prolonged. गर्जितैः—नर्तयेथाः—The टीका quotes three rules (1) by अणावकर्म etc. पा०१।३।८८ the affixes of the परस्मै० are employed after the *caus.* of a verb which in its non-causal state is *intransi*; and has a being endowed with reason for its agent; even when the fruit of the action accrues to the agent and the affix of the Paras: is employed even when the fruit goes to the agent in the case of *causative* verbs which have the sense of 'eating or swallowing' and 'shaking or moving' (2) by पा०१।३।८७ but the affixes of the Paras. are not used after the causals of the verbs पा, दम्, आयम्, आयस्, परिमुह्, रुच्, नृत्, वद् and वस्। पा०१।३।८९; hence we have the *Atma.* form.

The Readings—(*a*) °वलयग° for °वलायिग°; (*b*) °प्रीत्या for °प्रेम्णा, °पद् for °दल where पद may be taken to signify 'place', 'position. °स्पर्धि for प्राप्ति. (*c*) आप्यायेयः = create a feeling of satisfaction instead of पावकेः.

The figure is उदात्त (the exalted).

(45)

The cloud is directed in this and the following Stanza to take in the waters of the river चर्मण्वती. The Yaxa says:—

एवं शरवणभवं—(Skanda; *lit.* one brought up in a thicket of reeds; see St. I, 43 note on स्कन्द, and *cf.* ततः शरवणे सार्धं भयेन

व्रीडया च ताः । वद्भर्भजातमुत्सृज्य स्वान्गृहानभिनिर्ययुः ॥ कु०१०।५९. For the comp. see टीका, which quotes the authority of वामन for the making of a व्यधिकरणबहुव्रीहि under unavoidable circumstances with जन्म and words of similar import as the second member. देवम्-आराध्य-वीणिभिः—वीणा अस्ति अस्य इति इनिः by 'व्रीह्यादिभ्यश्च' पा०५।२।११६ *i.e.* the affixes इनि and ठन् come in the sense of मतुप् after the words of the व्रीहि class in which वीणा is included in its शिखादि subdivision. सिद्धद्वैः (see St. 1 note on यक्ष). ज०भयात्—It is a well-known fact that stringed musical instruments get out of tune by exposure to moisture of which these women are afaid. मुक्तमार्गैः—उक्तं०ध्वा—mark the difference in the meaning of the two compounds. त्वं—सुर०जां—सुरभेः (of the heavenly cow) तनयाः (kine) तासां आलम्भेन (by killing. 'आलम्भापिञ्जविशरघातोन्माथवधाअपि' अ०) जायते इति, तां; भुवि 'in this world'. स्रोतोमूर्त्या—स्रोतसः मूर्तिः; 'स्त्रियां मूर्तिनुस्तस्तनूः' अ० in the form of a stream). Rantideva is said to have killed innumerable cows in the गोसवः that he performed; their hides were piled up and the blood that trickled out of them flowed in the form of a stream which was called चर्मण्वती the modern चम्बल; *see* वनपर्व for a more detailed account. परिणतां=come to full celebrity; note the different meanings of परिणत by turning, among others, to Sts. I, 2, 18 and II, 47. रन्तिदेवस्य—Rantideva son of Sankriti was sixth in descent from Bharata see म० भा० द्रोण०६७; and विष्णु पु०. कीर्तिम्—मानयिष्यन्=पूजयिष्यन् 'honouring; 'paying respect'; see St. I, 21*a*. *Cf.* मुनीनामपि माननीयाम् कु०१।१८ or अथ ते मुनयः सर्वे मानयित्वा जगद्गुरुम् । कु०६।१५. व्यालम्बेथाः—descend [from the higher regions to get yourself filled up].

Readings—(*a*) एवं for एनं; °भुवं for °भवं. (*b*) °दत्त for °मुक्त.

The figure is अपह्नुति (concealment)—प्रकृतं प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः. The river Chambal is represented as being not what it is, but as something else.

(46)

शार्ङ्गिणः—of the holder of the horn-bow; शार्ङ्गिन् is one of the names of Krishna on account of this bow being one of his peculiar weapons just as the trident is of Shiva, see note on शूलिनः St I, 34. शृङ्गस्य विकारः शार्ङ्गम् by अनुदात्तादेश्च पा०४।३।१४० for the affix अञ् comes in the sense of 'modification or part' after a word having अनुदात्त accent on the first syllable; then by

तदस्यास्तीति शार्ङ्गिन् 'अत इनि ठनौ पा०५।२।११५. वर्णचौरे—(चौर= thief; here used *figu.* to convey the idea of 'striking resemblance of complexion'; *cf.* श्रीमुषां in the next Stanza or सरोरुहद्युतिमुषः in *Ratna.* I,23. त्वयि-जलं-आदातुं—('to receive', ' to suck in'). अवनते ('bent', 'stooped') [सति] तस्याः सिन्धोः (of the river चर्मण्वती). पृथुं अपि प्रवाहं दूरभावात्—on account of the distance. तनुं (slender). प्रतीयमानं—appearing. ग०गतयः—See टीका; the sky-wanderers, subject to the verb प्रेक्षिष्यन्ते. नूनं दृष्टीः—*accusa: plu.* in the objective relation to the verb. आवर्ज्य—having fixed. The rendering ' आनम्य ' or ' नमयित्वा ' by Saraswatitirtha and Vallabha seems more appropriate than Malli's explanation. स्थू०नीलम्—स्थूलः मध्ये इन्द्रनीलः (sapphire) यस्य सः तम्. एकं (अद्वितीयं)—भूवः —मुक्ताहारं—इव—प्रेक्षिष्यन्ते—*see I, 8.*

The picture is indeed very happy—the dark cloud is compared in complexion to Krishna. (2) the slender stream and the shadow of the cloud on it together is compared to a string of pearls with the blue sapphire in the centre. Compare with this the description of मन्दाकिनी in Raghu XIII, 48.

The figures are निदर्शना (Illustration) अभवन्वस्तुसम्बधउपमा-परिकल्पिका on account of the cloud being described as the stealer of the complexion of Shrikrishna; and उत्प्रेक्षा (poetical fancy) is quite apparent.

(47)

This stanza directs the cloud to go to दशपुर. तां—referring to चर्मण्वती. उत्तीर्य—Crossing over. परि०विभ्रमाणाम्—*see टीका.* The *geni.* here has according to English idiom the *loca.* sense 'in the sports' भ्रूलताः (an उपमित comp. in which the object of comparison is the 2nd member. The comparison of the भ्रुवः 'eyebrows' to creepers is very common in classical literature. विभ्रम=विलास spoken of in St. 16 *supra*=cōquettish play of the eye-brows; *cf.* दृष्टिविभ्रम । शा०१।२३. परिचिताः='arranged', 'formed'. पक्ष्मोत्क्षेपात् —uplifting of the eyebrows; *cf.* उत्पक्ष्मणोर्नयनोरुपरुद्धवृत्तिं । शा०४।१८ उप०णाम्—कृष्णसार see note on हरितकपिशं st. 21 *supra.* The टीका has fully explained the phrase, which is to be construed with °कौतूहलानाम्. कुन्द०श्रीमुषाम्—कुन्द=*Jasminum multiflorum* is a pure white flower with a sweet smell first appearing in the latter part of the rains. The description of a dark bee in the centre of a such white flower and its comparison to the dark

iris and the cornea of the eye is highly poetic. °श्रीमुषां—'Stealing the beauty'; hence, 'surpassing', 'excelling'; *cf.* 'सरोरुह-द्युतिमुषः पादान्। रत्ना० १।२४. देश०लानां—दशपुर *lit.* perhaps originally 'district of ten cities' just like छत्तीसगढ district of 36 cities. It lies north of Ujjayini along the bank of the Chambal and has been identified by antiquarians with the Mandesur district of the Scindia's dominions in western Málawá in Central India. दशपुर appears, however, to be more properly Dásor, the chief town of the district of the same name, situated on the river Shivaná. It is by this name (दासोर) that the town is spoken of by the common people even to this day. दशपुर is mentioned in the Mahá Bhârata, the Nasik inscriptions, and the Gupta inscriptions—says Prof. Pâthak. °वधु in the collective sense of 'womankind' or 'women' is a common expression; see जनपदवधू I, 16; कौतूहल='ardour', 'eagerness'; see टीका. आत्म-बिम्बम्—own image. पात्रीकुर्वन्—a च्वि formation, see note on दीर्घीकुर्वन् St. 31 *supra*. व्रज—go on; pass over.

The Readings are—(*c*) कुन्दोत्क्षेपा° for कुन्दक्षेपा°—does not make any material change in the meaning except 'tossing up' in *place of mere 'waving to and fro'. The latter* seems more natural. °श्रीजुषां for श्रीमुषाम्—श्रियं शोभां जुषन्ति भजन्ति यानि तानि, तेषाम्.

The figure may be taken to be उपमा. There is also उत्प्रेक्षा as well as निदर्शना.

(48).

Now, says the Yaxa to the cloud, leave the province of Dashapura and pass on to Brahmâvarta and Kuruxetra. In this and the next Stanza he gives a few details about Kuruxetra.

अथ—thereafter *i.e.* after you have allowed yourself to be gazed at by the Dashapura-women. For अथ see A. G. § 244. *cf.* अथ प्रजानामधिपः प्रभाते धेनुं सुमोच। र०२।१. ब्रह्मावर्तम्—*lit.* the residence of ब्रह्मा, a tract between the rivers Saraswatî and Drishadwatî (see मनु २।१७) situated to the N. W. of Hastinâ-pura and contiguous with Kuruxetra. जनपदम्—see I, 16. छायया गाहमानः [सन्]—entering by merely casting (your) shadow; see टीका. क्षत्र०पिशुनं—क्षत्राणां (of the Xatriyas; क्षत्तात् त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रूढः। र० २।५३) प्रधनं (war; see टीका); क्ष०प्रधनस्य पिशुनः (indicator, manifester; the bones and skulls of the warrior-dead during the mighty war between

the कौरव and पाण्डव of old are still found in that land; hence, it is said to bear a testimony of that war. For this sense of पिशुन see विक्र०२।१४ and *cf.* विनाशपिशुनः मा०१।७५ or पिशुनयति रथस्ते शीकरक्लिन्ननेमिः शा०७।७), तं. तत्—that, well-known, famous. कौरवं—कुरूणां इदं कौरवं. क्षेत्रं—see St. 16 *supra*; 'a tract', 'an area'. The Kuruxetra which has been mentioned (म०२।१९) as situated to the S. E. of Thâneshwar and watered by the river Saraswati is still a place of pilgrimage. It has been identified with the field of Pániput which lies to the N. W. of the modern city of Delhi and has been historically a very important tract in India. It has witnessed two of the most decisive battles that have been fought in modern times. It was here that Babar in A. D. 1525 overthrew the Afgan rulers at Delhi and established the Mogul dynasty; and it was here that Ahamadshah Abdali inflicted such a crushing blow upon the Mahrattas as indirectly cleared the way for the establishment of a band of tenacions merchants from the far west. It has been aptly termed the 'cockpit of India'. भजेथाः—*Poten.* 2nd *per.* of भज् Atm: 'betake oneself to', 'have recourse to'. *Cf* पैत्रकमासनं भेजे' र० १७।२८. यत्र—(refers to कुरुक्षेत्र). गाण्डीवधन्वा—गाण्ड्यस्य अस्ति इति गाण्डी (ण्ड) वं made of the rhinocerous; or 'the affix व comes after गाण्डी and अजग in the sense of मतुप् when the word is a संज्ञा [proper noun] by 'गाण्ड्यजगात् संज्ञायाम्' पा०५।२।१० and we have गाण्डीव); गाण्डीवं (ण्ड) वं धनुः यस्य स गा०धन्वा (nomi: sing: of °धन्वन्) according to 'धनुषश्च' पा०५।४।१३२ by which अनङ् is substituted for the final of धनुः in a *Bahu.* Comp.; but by 'वा संज्ञायाम्' पा०५।४।१३३ the substitution of अनङ् is *optional* when the *Bahu.* is a prop. noun. hence we have not only गा०धन्वन् but also गा०धनुः. The Gândiva bow was first given by Soma to Varuna, by him to Agni, and by Agni to Arjuna when the latter assisted him in consuming the Khándava Vana. सि०शतैः—सिताः (शिताः 'sharp' *pass: pa.p.* of शो 'to cut') च ते शराश्च सितशराः; सि०शराणां शतानि, तैः; when the words दश, शत, सहस्र, etc. form the last member of a comp: they convey the idea of 'immensity', 'unlimitedness'; like the vernacular हजारों, शेकडों. राजन्यानां—royal personages, see र०३।४८ or ४।८७ 'मूर्धाभिषिक्तो राजन्यो बाहुजः क्षत्रियो विराट्'। अ०. मुखानि-धारापातैः—see टीका. इव The cloud showering streaks of water is likened to Arjuna discharging his arrows and the lotuses are the faces of his enemies (of Arjuna). कमलानि ववं अभ्यवर्षत—'sprinkled', 'showered'.

The Readings are—(*a*) अधःच्छा° for अथ च्छा° where अधः taken separately = in the lower part of Kuruxetra ; or when अधः is taken compounded with च्छायया it may be explained as अधस्तात् प्रतिबिम्बेन गाहमानः. (*d*) अभ्यसिञ्चन् for अभ्यवर्षत्.

The figures are उपमा and उदात्त.

(49)

बन्धुप्रीत्या—'on account of relationship'; mark the use of बन्धु here. In one place it is applied to the ' wife ' ; in another, to a 'dear friend' and here to a 'kinsman'. Balarâma was connected with both the contending parties in the Bhâratî-war (the Kauravas and Pandawas) hence he was averse to joining either of them. He was much vexed when he heard that his brother Shri Krishna had joined the Pandawas, and he quietly went away on a tour of pilgrimage to Prabhâsa Pâtana; *vide* महा० उद्यो०. स०विमुखः—समरे 'in battle' अस्त्रियां समरानीकरणाः कलहविग्रहौ । अ०) विमुखः (*lit.* with the face gone to one side, indicative of disapprobation; thence, '-averse to', ' disinclined ' ; also note the *loca.* of the thing for which there is 'aversion ' *cf.* विषयविमुखं । कु०४।१०३. लाङ्गली—(see टीका–son of Vasudeva and Devakî but mysteriously transferred to the womb of Rohinî the other wife of Vasudeva, hence half-brother of Krishna, brought up by Nanda. He is looked upon as the patron of agriculture. He performed several feats of strength among which might be mentioned the diversion of the course of the river Yamunâ in consequence of which he was called कालिन्दीभेदन. He went about with a plough-share as his weapon hence called हली, हलधर, सीरपाणी or लाङ्गली. Sometimes he went about with the rice-pounding-pestal; hence called मुसली. He may be compared to the Grecian Hercules). अभि०रसां—see टीका. अभिमतः (agreeable, pleasing; *cf.* अभिमतफलशंसी चारु पुस्फोर बाहुः । भट्टी०) रसः (taste; रसः स्वादे जले वीर्ये । हे०) यस्याः तां. रेव०ङ्काम—see टीका. The description of wine reflecting the image of an object and hightening the beauty is very common in classical poetry and numerous instances are found of it in Kâdambari, Vâsavadattâ, etc.; *cf. inter alia* प्रियेक्षणस्य प्रतिबिम्बमाचरत् । सरोजकृत्यं मधुभाजि भाजने ॥ जान० ३।७२; also न च शशिपतिमाभरणं मधु । र०९।७. It seems there was a very free use of wine, spirituous and fermented, in one form or another in India in days of yore. Perhaps it

was on that account that a religious interdiction was put on it. रेवती was the daughter of King Raivata who could not find a suitable match for her. He went to Brahmá to consult him. Brahmâ told him that Balarâma who was reigning at Dwárkâ was a very desirable match and *Revati* was given to him who proved a very faithful and attached husband; and she too was a very devoted wife. She seems to have been the partner of his drinking revelries or at least was his cup-bearer. *cf.* घूर्णयन्मदिरास्वादमद-पाटलितद्युति । रेवतीवदनोच्छिष्टपरिपूतपुटे दृशौ ॥ शि०२।१६. हालां—see सीका; though not a Sanskrit word its adoption by standard writers has sanctioned its use; see शि०१०।२१. हित्वा—see St. 60 *infra*. याः—(*accusa. plu.* referring to the waters of Saraswati. After leaving the Kaurawas and Pandawas Balârama came to the Naimisha forest where he found a conclave of 88-thousand Rishis busy in the performance of a Satra. Every one of the sages welcomed him. Sûta, the reciter and expounder of the Puránas, appeared indifferent and was therefore killed by Balaráma. To atone for this sin he was ordered by the sages to lead a rigidly pure and simple life and remain a celibate for one year. It was during this period that he drank *nothing but pure* water. सिषेवे—*lit.* the verb सेव्=to serve, wait upon: *figly* or rather in a secondary sense 'to use', ' to enjoy ' तासां सारस्वतीनां—(सरस्वत्याः इमाः सारस्वत्यः, तासां—belonging to; of the river Saraswati). अपां—*genitive* of अप् a word taking all the three genders and always in the plural. अभिगमं कृत्वा—the अभिगम has the sense of 'finding out' and *then* 'enjoying'. Hence it may be said that Balaráma went and found out river सरस्वती and then used its waters. हे सौम्य—oh good sire ! सौम्य and सोम्य are very common expressions; see २।२३,३७ or र०१४।५७, कु०४।३५, बु०१।५८; ३।११. वर्णमात्रेण—वर्णः एव वर्णमात्रम् (a मयूरव्यंस० comp. ' मात्रं कात्स्न्यैऽवधारणे । अ०), तेन=by mere outward colour and not by deeds. कृष्णः—(dark. 'कृष्णे नीलासितश्यामकालश्यामलमेचकाः । अ०) अपि—स्वं—अन्तःशुद्धः—अन्तः शुद्धः अ०शुद्धः (a केवलसमास; 'internally clean'). भविता see र०९।६८. By the rule ण्वुल् तृचौ पा० ३।१।१३३ the affixes ण्वुल् and तृच् are placed after all verbal roots expressing the agent and by वर्तमानसामीप्ये &c. पा०३।३।१३१ the affix of the *pre. tense* may be *optionally* employed when the sense is that of the *past* or *future*, but not very remote from the *present*.

The readings are—(*a*) भूत्वा, कृत्वा, छित्वा and त्यक्त्वा; of these the last makes some sense. (*b*) °स्नेहात् for °प्रीत्या both nearly alike in sense. (*c*) अधि° for अभि°; अधिगम appears to me preferable since it directly indicates the meaning. सोम्य for सौम्य, see पा०५।३।१०३. (*d*) त्वमसि for त्वमपि; भवसि for भविता.

The figures are उदात्तम् (the exalted) and विरोधः (Contradiction or antithesis). 'विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः' का०प्र०=the representation of two things as incongruous although there is no incongruity between them is termed Antithesis. Here the 'antithesis' between वर्णमात्रेण कृष्णः and अन्तः शुद्धः is quite evident. The statements giving rise to उदात्त are self-apparent in the description of the wine and the waters of the Saraswati.

(50).

तस्मात्—from that Kuruxetra. अनुकनखलम्—see टीका. 'अनुर्यत्समया' पा०२।१।१५. The word अनु 'near to' is *optionally* compounded with that word to which nearness is indicated by the particle, and the resulting compound is अव्ययी० *e. g.* अनुवनम् *also cf.* अनुकच्छम् I, 21. कनखल is a village near हरिद्वार on the west bank of the Ganges and is one of the sacred spots of the Hindus. It is mentioned in the महाभा० वन०८४।३०-३५. In the स्कन्दपु० the name is explained thus:—खलः कौ नाम मुक्तिं वै भजते तत्र मज्जनात्। अतः कनखलं तीर्थं नाम्ना चक्रुर्मुनीश्वराः॥ It is at this spot that the Ganges rushes into the plains, through a gorge of the Shaivâlika range. शैल०तीर्णाम्—शैलानां राजा शैलराजः ('monarch of mountains'—the Himâlaya—the grand northern barrier of India so beautifully described in the Kumára Sambhava. It is called नगाधिराज, नगाधिप, शैलेन्द्र, etc.). For the change of राजन् into राज at the end of a compound see note on राजराजस्य I, 3); तस्मात् अवतीर्णा (the Ganges is described as descending in three streams from the matted hair of Shiva on the Himâlaya, and from thence on the Indian plains. In the Puráñas, however, the account is different. The river is said to have issued from the toe of Vishnu and fallen on mountan Meru where if formed into four streams one of which comes to India from the Himâlayas; see भाग० 10th Chap. we speak of the Ganges as one river but it is rather a geographical expression for a vast confluence of mighty streams

and is what the Nile is to the Egyptian or the Amazon to the Brazilian. सगर०पंक्तिम्—सगरस्य तनयाः, तेषां स्वर्गसोपानपंक्तिः (सोपानस्य पंक्तिः सो०पंक्तिः, स्वर्गस्य सो०पंक्तिः स्व०सो०पंक्तिः), सगरतनयानां स्व०सो०पंक्तिः सगरस्व०पंक्तिः तां. सगरः=(गरेण सहितः सगरः) was so called because he issued from his mother's womb along with the poison given her by her rival. Sagara was the son of Bâhuka, a king of the solar race. He had 60,000 sons. He wished to perform one hundred horse-sacrifices which would secure him the throne of Indra. He successfully performed ninety-nine and Indra stole the horse at the time of the last and took it into Pâtala and concealed it behind the sage Kapila. It was here that the animal was traced, and the searchers accused the sage of theft. He was highly irritated at the false charge and burnt all the sons of Sagara to ashes (see भाग० 10th chap.) and their souls were denied admission to Swarga. Bhagiratha, one of the descendants, brought down the Ganges to this earth and from thence led her to Pâtâla to sprinkle the ashes and bones of his ancestors with her holy water, helping them thereby to gain admission into Swarga. Hence the stream of the Ganges is spoken of as the ladder for Sagara's sons to ascend to Heaven (see र०४।३२ and रामा० बाल०३२-३९; *cf.* शिरः शार्वं स्वर्गात् पशुपतिशिरस्तः क्षितिधरम् ॥ महीध्राद्धुत्तुंगादवनिमवनेश्चापि जलधिम् । वै०४१. जह्नोः कन्याम्—(see र०६।८५; and ८।९५) During her course the river Ganges inundated the sacrificial ground of the royal sage Jahnu who was much put out and drank all her waters. He was made to relent by Bhagiratha who was eager to convey the waters to Pâtâla. Jahnu was pleased to let off the stream by his ear; hence the river is spoken of as his daughter. गच्छेः 'you may go'. या गौ० रचनां—see टीका for compound etc. The poet *figly* describes the jealous stare of Pârvati with knitted eyebrows towards Ganges nestled in the matted hair of Shiva, and of Ganges smiling at her by her foamy ripples.; read the opening stanza of मुद्रा० and the 3rd St. of रत्ना०). फेनैः विहस्य एव—According to poetical tradition smile and laughter are always assumed as white in colour. इन्दु०हस्ता—The moon is represented as adorning the matted hair of Shiva. The Ganges is here represented as touching the moon with her fingers while seizing the hair of Shiva. This conduct of the Ganges entitles her to the position of a प्रौढा (also known as a प्रगल्भा) नायिका *i. e.* an experienced heroine. The प्रौढा (also known as प्रगल्भा)

नायिका is described as:—यौवनान्धा स्मरोन्मत्ता प्रगल्भा दयिताङ्के। विलीयमानेवानन्दार्द्रतारम्भेष्यचेतना ॥ Blinded by youth, crazed with love, infatuated and clinging as it were to the body of the husband for joy even at the beginning of joy's pleasure. शम्भोः—केशग्रहणं—अकरोत्.

The figures may be taken to be काव्यलिङ्गम् (poetical cause) and समासोक्तिः (speech of brevity). (1) काव्यलिङ्गं हेतोर्वाक्यपदार्थता is the statement of a reason in the form of the meaning (*a*) of a sentence or (*b*) a word, (*c*) or of words. The seizing of the hair of Shiva by touching the rays of the moon implies this figure. There is also उत्प्रेक्षा (poetical fancy) in the stanza.

(51).

This stanza gives a poetic picture of a cloud hanging down on, almost touching, the surface of the waters of the Ganges.

सुरगजः—(सुराणां गजः an elephant of the Gods. This must be taken to be one of the guardian elephants of the quarters; see St. 14 *supra*) इव—a *parti.* showing comparison उपमा. व्योम्नि—*loca. sing.* of व्योमन् *n.* sky. पश्चा०लम्बी—[भूत्वा] see टीका; according to Sandhi-rules it ought to be पश्चादर्ध° but usage has dropped the 'द्' [त्+अ] and has only retained पश्चार्ध; included in the पृषोदरादि class. अच्छ०विशदं—अच्छाः ('pure, clear') च ते स्फटिकाश्च (pieces of transparent quartz) इव विशदं (clear, transparent; *cf.* निर्धौतहारगुलिकाविशदं हिमाम्भः। र०५।७०) तस्याः (गङ्गायाः) अम्भः तिर्यक् *ind.* 'in a slanting or oblique position;' पातुम्—त्वं—तर्कयेः—चेत्—*ind.* in the sense of 'if so'...'then', as a correla: of यदि; it is never used at the head of a sentence but usually at the conclusion of a statement with इति preceding it. सपदि—(1) सद्यः सपदि तत्क्षणे। 'instantly' *i. e.* without lapse of any interval between two occurrences; (2) सपदि द्राङ् मङ्क्षु द्रुते। अ०; 'quickly' *i. e.* showing manner of action. स्रोतसि—in the stream of the river. संसर्पन्त्या—(from सृप् to crawl onward agrees with छायया). भवतः—छायया—असौ (गङ्गा) अस्था०संगमा—यमुनायाः संगमः (Yamunâ is supposed to be the daughter of the sun and sister of Yama); now see टीका. The proper site of the confluence of the Yamuná and the Ganges is at Prayága—modern Alláhábáda. The waters of the former are darkish while those of the Ganges are white or greyish. The poet says to the

cloud—your dark shadow falling on the whitish waters of the Ganges and at the same time appearing as if moving along the current of the stream will create an impression of the confluence of the Yamunâ with the Ganges at the foot of the Himalayas instead of at Prayâga. The same idea is spoken of in र०६।४८). इव अभिरामा—beautiful, charming. The following extract gives a very good picture of the confluence of the two rivers:—

क्वचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा ।
अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव ॥
क्वचित्खगानां प्रियमानसानां कादम्बसंसर्गवतीव पंक्तिः ।
अन्यत्र कालागुरुदत्तपत्रा भक्तिर्भुवश्चन्दनकल्पितेव ॥
क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव ।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशा ॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरंगैः ॥

रघु० १३।५४–५७

स्यात्—note the use of the *potential* in the subordinate sentence expressing inevitable 'consequence'; carefully note the difference between the 'स्यात्' here and the same verb with the negative particle न in St 8 *supra*.

The Readings are—(*a*) अस्याः for तस्याः; पूर्वार्ध° for पश्चार्ध° where the sense of °लम्बी may be taken as 'hanging down'. (*c*) छाययां सा for छाययासौ. (*d*) °नोपनत for नोपगम. °मेनाभि० for °मेवाभि°; °मे चाभि for मेचाभि. °रम्या and °रम्यं for °रामम्.

The figures are उपमा and उत्प्रेक्षा.

(52)

Take rest, says the Yaxa, on one of the peaks of the Himâlaya (described in this and the next four stanzas), and in return for the resting-place given by the mountain the cloud is advised to do a good turn to it by extinguishing the forest-fires on it.

आसीनानां—आसीन *pre. par.* of आस् 'to sit' with the termi: इन instead of आन. The *pre. par. Atma.* is often used to denote 'habit', 'standard of age', and 'ability' by the addition of the termi. आनश् (आन) by 'ताच्छील्यवयोवचनशक्तिषु चानश्' पा०३।२।१२९. मृगाणां नाभिगन्धैः—नाभिगन्ध may be taken as (1) one word signifying 'musk' itself or it may be taken as a (2) comp. word signifying the fragrant substance in the naval; or musk

proper; of course the substance in both cases is the same; see टीका. The musk is found in the naval of the male of a particular deer *Moschus moschiferus*, inhabiting the elevated plateaus and mountain-ranges of central Asia including the Himâlayas. The gland or bag containing the perfume is about the size of a hen's egg; of an oval form and flattened on one side; *cf.* दृषदो वासितोत्संगा निषण्णमृगनाभिभिः । र०४।७४ also प्रस्थं हिमाद्रेर्मृगनाभिगन्धि किञ्चित्कणत्किन्नरमध्युवास ॥ कु०१।५४; see ऋ०६।११). सु०शिलम्—see टीका. तस्याः (of the Ganges). एव is a particle added to the *pro.* तद् in the sense of 'the very', 'the same', 'the one already mentioned'. प्रभवम्—origin of being 'तमस्याः प्रभवमवगच्छ' शा०१. 'स्याज्जन्महेतुः प्रभवः स्थानं चाद्योपलब्धये'। अ० see टीका. तुषारैः—by flakes of snow 'अवश्यायस्तु नीहारस्तुषारस्तुहिनं हिमं'। अ०, see ऋ०४।१. गौरम् अचलम्—the snowclad [and-therefore] white mountain. प्राप्य—having reached; *cf.* प्राप्यावन्तीन् I,30. अध्व०नयने—see टीका and I, 17). शृङ्गे—on the summit, see St. 14. निषण्णः—'seated', 'perched'. शुभ्र०पमेयाम्—त्रिनयनस्य (त्रीणि नयनानि यस्य सः; by पा०८।४।२ quoted by टीका the न् of the second member of a compound is replaced by ण् when the letter occasioning the *substitution* occurs in the first member and the whole comp. is a proper noun, provided that the first member does not end with the letter ग; and again by 'क्षुभ्रादिषु च' पा०८।४।३९ ण् is not substituted for न् in the words of the क्षुभ्रादि class. त्रिनयन, त्र्यम्बक etc. are the names of Shiva who is supposed to have three eyes the central one being on his forehead and moving up and down. These three eyes are supposed to indicate his power of looking into the past, the present, and the future. His devotees look upon him as the first divinity and ascribe all powers to him. The eight attributes indicating his omnipotence have been so clearly pictured by Kâlidâsa in the opening stanza of the Shákuntala that it has led to the conjecture that the poet was a Shaiváita. Almost every Deity of the Hindu pantheon has its special vehicle 'see I. 44'; Shiva's favourite riding-animal is a white bull with a heavy hump on its back. 'कैलासगौरः वृषः' रघु २।३९. The bull is always fond of butting against a mound or embankment and lifting up dust or mud which covers his body. The bull of Shiva being snow-white the mud that besprinkled his body gave it a dappled or piebald appearence. The व after °पङ्को is a misprint; it ought to be प and the expression पङ्कोपमेयाम् is sufficiently explained by the टीका.

शोभां वक्ष्यसि—*2nd* sing: of the Future of वह् to bear; see I, 17. It may be mentioned that वच् to speak has the same form.

The figure in the Stanza is उपमा.

(53).

In this Stanza the outburst of a wild fire in the Himalayan forest is given and the cloud is exorted to extinguish it in return for the resting place got by it on one of the peaks of the monntain.

वायौ—सरति—[सति] सर०जन्मा—सरलानां (of the pine-trees. These trees contain a large quantity of resinous matter and turpentine; they are therefore inflammable) स्कन्धाः ('trunks', 'Stems'; *cf.* स्कन्धलग्नैकदन्तः शा०१।२८) now टीका. The compound is a व्यधि०बहु० just like शरवणभवम् in St. 45 the टीका and notes of which explain the formation; *cf.* कुमा० १।९. उल्का०बालभाराः—उल्काभिः (by flames उल्का स्यान्निर्गतज्वाला ' अ०) क्षपिताः (destroyed; *p. p.* of the *caus.* of क्षि 1 st. P; क्षयिता: has also the same sense.) चमरीबालभाराः येन सः (agrees with दवाग्निः) The chamari is the Yâk or wild bull—*Bos Gruniens*—of Tartary and the Himalayan plateau from whose bushy tail the *Chauri* is made. A *Chauri* of the white hair is viewed as an emblem of royalty *e. g.* यस्यार्थयुक्तं गिरिराजशब्दं । कुर्वन्ति बालव्यजनैश्चमर्यः ॥ कु०१।९. It has been frequently referred to in classic literature. दवाग्निः—This may be taken as दवस्य अग्निः=fire of the forest and that would be better than taking दवः=वनवह्निः and then दवः एव अग्निः as Malli. has done. In the latter case there is tautology. Mr. Nandargikar has quoted Wilson as his authority for the forest-fires but the wild fire of the jungle has been very graphically described by Kâlidâsa in ऋतु०१ श्लो०२२-२५. It is a phenomenon seen almost every evening on the Ghauts and the other mountains in the tropics and is known to the rudest boor or the wood-cutter. It needs no authority to establish it, much less a foreign authority like Mr. Wilson to tell us that "the conflagration of the woods in India is of frequent occurrence". Had Mr. Nandargikar brought in Mr. Wilson to explain something or to tell us something about the wild fires in American praries that would have been most welcome. Even in regard to the lotus and the Kunda flower Mr. Nandargikar has his Wilson or Tom Jones. This is simply out-heroding Herod. तं (हिमाद्रिं)

बाधयेत्—चेत्—(see St. 51 notes) [तर्हि] एनं (दवाग्निं) वारि॰सहस्रैः—वारीणां धाराः; तासां सहस्राणि, तैः see note on शतैः in St. 48 *supra*. अलम्=अत्यन्तं, अतिशयेन; 'completely', in the sense of पर्याप्ति 'भूषणपर्याप्तिशक्तिवारणवाचकम्'। अ॰; see Stanzas २।१ and २९ and *cf*. त्वमपि विततयज्ञैः स्वर्गिणः प्रीणयालम्। शा॰७।३४; or यदेतदस्यानुतटं विभाति। वनं ततानेकतमालतालम्॥ न पुष्पितात्र स्थगिताकरश्मा। वनान्तानेकतमा लतालम्॥ शि॰४।३९. शमयितुं अर्हसि—Here the agent of the *infini*. and the verb is the same as required by 'समानकर्तृकेषु तुमुन्' पा॰३।३।१५८ and the *infi*. is used with the verb अर्हसि by शकधृष-ज्ञाग्लाघ° etc. पा॰३।४।६५ for which see Ap. Guide, foot-note on §175. The verb अर्ह is generally used with the infinitive of the verb indicating the action, to convey the sense of a 'polite request' or 'respectful suggestion'; see note in St 40 *supra*. Here, we have the second sense. उत्तमानां 'of the great, the high-minded.' सम्पदः—resources. आप॰फलाः—see टीका. आपन्न *p.p.* of आपत् to 'fall upon', 'attack' would simply mean 'gone to', fallen into' *e. g.* 'कष्टां दशामापन्नोऽपि' वैरा॰२।२९. It is, however, found used in the sense of 'afflicted', 'distressed' *e. g.* आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः शा॰२।१६. आर्तयः=troubles, calamities; तासां शमनं alleviation; तदेव फलं यासां ताः (सम्पदः). हि—see I, 43 notes.

The readings are—(*a*) स्फुरति, and वहति, for सरति (*b*). क्षयित for क्षपित.

The figure is अर्थान्तरन्यास (corroboration). Here a particular statement viz:—the cloud relieving the mountain by extinguishing the fire on its head is supported by a general statement that the 'resources of the good are at the disposal of those involved in difficulties'.

(54).

तस्मिन्—on that mountain (Himâlaya). संरभसाः—(संरम्भः vexation, anger; see २॰४।६४); तेन उत्पतनं=flying up into the sky [to fight the cloud], तस्मिन् रभसः 'speed', 'impetuosity' येषां ते. ये—(correla: of this is तान्) शरभाः—(The शरभ is a fabulous being with eight feet and said to be even stronger than the lion or the elephant for whom it has a natural antipathy. It is spoken of in the Mahâ Bhá. as the destroyer of the lion. Here it mistakes the cloud as its natural foe the (elephant) and flies at him. मु॰त्वानं—one who has kept [himself] out of the way; see टीका. भवन्तं (object to लङ्घयेयुः). सपदि—see I, 50 *supra*. स्वाङ्ग-

भङ्गाय—स्वस्य अङ्गानि (limbs 'अङ्गं प्रतीकोऽवयवोऽघनः ' अ०; or अङ्ग may be taken in the sense of ' the body ' as in ' तदीयमङ्गं कुलिशव्रणाङ्कितम् ' र०३।६८) तेषां or तस्य भङ्गः, तस्मै; note the use of the *dative of purpose* in the sense of अर्थे, कृते, etc. (as the only result to be gained) especially when coupled with a verb in the potential; *cf.* व्रजतु कार्यसिद्धये । मुद्रा०३. तान् (शरभान्) तुङ्कीर्णान्—तुमुल usually signifies ' furious ', ' excited '; here the use is rather peculiar 'furiously coming down ', ' pelting '; or it may be 'numerous', 'thick. करका=hail-stone. Malli. speaks of some *commen.* taking करक instead of करका and dissolving the comp. as करकेषां अवृष्टिः but I do not see how it is to be explained. अवकीर्णान् (p. p. of अवकॄ 6th Par. to cover with) ' showered upon ', ' covered with ' *cf.* अवाकिरन् बाललताः प्रसूनैः र०२।१० or it may be taken in the sense of ' dispersed ' ' routed '. कुर्वीथाः—Pot. 2nd per. sing. of the Atma. of कृ ' to do '. निष्फलयत्नाः—निष्फलः आरम्भेषु (in undertakings) यत्नः येषां ते. के वा—The particle वा is added to an *interro. pro.* and its derivatives in the sense of क इव or को नाम='I shonld like to know who can there be'; *cf.* परायत्तः प्रीतेः कथमिव रसं वेत्तु पुरुषः । मुद्रा० ३; or मृतः को वा न जायते । पं०१।१. परिभवपदं—परिभवस्य (of defeat, contempt, disregard) पदम् (*lit.* seat स्थानं, भाजनं; see Ap. G. § 11 *b* and *cf.* तदलब्धपदं हृदि शोकघने । र०८।९१—न स्युः.

The Readings are:—(*a*) स्वां मुक्तध्वनिमसहनाः instead of संरंभसाः; काय° for स्वाङ्ग; (*b*) दर्पोत्सेकादुपरि for मुक्ता°सपादि also मुक्ताध्वनं for मुक्तध्वनं; लंघयिष्यन्त्यलंघ्यम् for लंघ°भवन्तम्. (*c*) हासा for पाता. (*d*) केषां for के वा; °फलाः for °पदम्; °पाशाः for °यत्नाः.

The figure is अर्थान्तरन्यास (**corroboration**).

(55).

तत्र—on the Himalaya. दृषदि—on some (solitary) stone; 'पाषाणप्रस्तरग्रावोपलाऽश्मानः शिला दृषत्' । अ०. व्यक्तं—distinct, plain, clear. शश्वत्सिद्धैः—By those who are 'eternally', 'permanently' Siddhás *i. e.* Yogis and devotees. These are not the Siddhás spoken of in St 1 notes, but mortals who have attained the status by their meritorious acts. The *inde.* शश्वत् may however, be taken separately and coupled with व्यक्तं='which is always visible and is indelibly marked. उपचितबलि—उपचितः (*p.p.* of उपचि 5*th* U. to heap up) बलिः (worshipping arrangement) यस्य सः, तं; *cf.* उपचितबलिपुष्पा वेदिसंमार्गदक्षा । कु० १।२०; also mark the diffe-

rence in the meanings of the word उपचित in I, 32 and II, 42. अर्धेन्दौलेः—see टीका. चरणन्यासम्—चरणयोः न्यासः (stamp, impression of the feet; foot-prints). There are various spots which are frequently pointed out as the पादुका of different divinities. The चरणन्यास of Shiva spoken here may perhaps be on the hill near Haridvâra called *Harakapâyari* which is called श्रीचरणन्यास in the शम्भुरहस्य; note the other sense of पादन्यास in I, 35) तं (object to परीयाः). भक्तिनम्रः—see टीका, [सन्] परीयाः—*poten* : 2nd sing. of इ with परि—go round. यस्मिन् (refers to चरणन्यास) दृष्टे [सति] (read note on दृष्टे सूर्ये in I, 38). उद्धूतपापाः—उद्धूतानि (p.p. of उद्धू 6th and 9th 'to shake' *lit.* 'shaken off'; but *fig.* here or in similar sense 'dispelled', 'destroyed') पापानि यैः ते. श्रद्दधानाः—श्रद्धां (see टीका, according to Vârtika on पा०३।३।१०६ the particles श्रत् and अन्तर् should be treated like उपसर्ग and the verb itself to be श्रद्धा 3rd U.; the *desidera:* of the verb is to be formed by ताच्छील्यवयोवचनशक्तिषु चानश् पा०३।२।१२६, [पुरुषाः]. करणविगमात्—करणस्य (शरीरस्य *cf.* उपमानमभूद्विलासिनां । करणं यत्तव कान्तिमत्तया ॥ कु०४।५) विगमः=disappearance, 'vanishing' *cf.* यथेन्द्रियाणां विगमे शरीरिणां । बु०च०८।१२) तस्मात्. ऊर्ध्वम्—'subsequent to, afterwards'. *cf.* ते व्यहार्धमूर्ध्वमाख्याय । कु०६।९३ or ' प्रसूतेः ऊर्ध्वम् ' see र०१४।६७. स्थिरोप्तये—गणानां (see St. 33 *supra*) पदं (position, status पदं व्यवसितिस्थाणस्थानलक्ष्मांघ्रिवस्तुषु । अ०); see टीका especially regarding the use of the *dative of purpose.* संकल्पन्ते—aim at.

The Readings are—(*a*) उपहृत (carried, conveyed), उपहित (placed) for उपचित. (*b*) दूरं for ऊर्ध्वम्. (*d*) कल्पिष्यन्ते be fit for; result in; tend to; with the *dative of purpose. cf.* विभावरी यद्यरुणाय कल्पते । कु०५।४४ also र०५।१३ or शा०६।२३. कल्पन्तेऽस्य for संकल्पन्ते.

The figure is अप्रस्तुतप्रशंसा. There is also हेतु (cause).

(56).

अनिलैः—by all the winds. It is said that there are seven winds आवहो निवहश्चैव उद्वहः संवहस्तथा। विवहः प्रवहश्चैव परि (री) वाहस्तथैव च ।; see note on पवनपदवी in St I, 8. Probably the poet has used the word in the *plu:* only समुच्चयार्थे to convey the idea of 'abundance' of wind. The Indian rains especially in the mountains are heralded by storms and winds. पूर्यमाणाः—*pre. pass. par:* of पॄ 3rd and 9th P. 'to fill'. कीचकाः—the

hollow Bamboos called वेळू in Marâthi; see टीका. मधुरं—*adv.* sweetly. शब्दायन्ते—make a sound. The nouns शब्द, वैर, कलह, अभ्र, कण्व (sin) and मेघ take the affix क्यङ् in the sense of 'making that which is indicated by the noun' according to पा०३।१।१७ and the nominal verbs so derived are conjugated in the Atmanepada. The hollow Bamboos have holes bored by beetles in them. The wind gets into the tubes and causes a musical sound when it comes out. In fact a large number of Bamboos of different circumference give out notes of different pitch depending on the waving of the Bamboos under currents of wind. This makes a beautiful symphonic harmonium. It is one of the favourite themes of Kâlidâsa. संसक्ताभिः—(1) engrossed; (2) singing to the sound of the Bamboos. किन्नरीभिः—By the females of the किन्नरs 'celestial singers and musicians' who are said to have the body of man and the face of a horse. The किन्नराः are कुत्सिताः नराः तुरङ्गवदनत्वात्. Note the use of किं to indicate contempt in the sense of 'bad' [according to 'किं क्षेपे' पा०२।१।६४ in the case of a तत्पुरुष comp.]. 'स्यात्किन्नरः किंपुरुषस्तुरङ्गवदनो मयुः' । अ०). त्रिपुरजयः—The Purâṇas, especially the शिवपुराण, say that the three demons विद्युन्माली, रक्ताक्ष, and हिरण्याक्ष made the demon मयासुर create three cities—of gold, silver, and iron,—whose construction was very deceptive. These demons harassed gods and men whereupon Shiva cast the glance of his central eye on the cities and their owners and burnt them to ashes. Hence Shiva is called त्रिपुरान्तक, त्रिपुरदाही etc. and has been frequently alluded to in poetry कु०७।४८; मु०१।२, etc. For the compound see टीका. The rule पा०२।१।५१ quoted by Malli. sanctions the formation of a तत्पुरुष in the present case expressing an 'aggregate' of three cities. गीयते—'is sung'; *passive* of गै 1st Conj. कन्दरेषु—in the caverns. ते (तव) निर्ह्रादः—*lit.* 'sound' in general, 'rumbling'; स्वाननिर्घोष निर्ह्राद । अ०. मुरजे—a मुरज is a kind of drum which is used as an accompaniment to keep time in singing (संगीतं); ध्वनिः इव स्यात् चेत्—(see notes St. I, 53) तत्र—near the foot-prints. पशुपतेः—(पशूनां जीवानां पतिः । पशुः प्रोक्तः सर्वप्राणिषु पुंस्ययम् ॥ 'of the lord of the animal creation'); संगीतार्थः—see टीका. The word संगीत=*pri.* गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते; it has, however, now been used in literature for even any one or any two of the elements, क्वचिद्गीतमात्रे वाद्यमात्रे नृत्यमात्रे च संगीतशब्दप्रयोगस्त्ववयवेऽवयव्युपचारात् खण्डपटे पटव्यवहारवत्. Here in this stanza we have only

two things, singing and music, implied by the word. समवः भावी—This is formed by the addition of णिनि (according to पा०३।३।३ quoted by टीका) in the *future* sense and that future, for the purposes of this rule, must be अनद्यतन *i. e.* the affix should come in the sense of 'what will happen but not in the course of the current day'. ननु—used here in the sense of affirmation or emphasis (अवधारणे) ' प्रश्नावधारणेतिह्यसमीहानुनये ननु । वै०

The Readings are:—(*b*) संरक्ताभिः for संसक्ताभिः a reading noticed by Malli = 'having a sweet voice.' (*c*) निन्हादी (possessing निन्हाद) for निन्हादः. कन्दरासु for कन्दरेषु. (*d*) समस्तः for समग्रः.

The figure here is समाधिः for which see next stanza. The act of getting up a chorous is formed by the wind filling up the Bamboos and the clouds sending forth long rumbling noises which make up the third requirement and thus the symphonium is completed.

(57)

प्रालेयाद्रेः—प्रालेयस्य (of frost 'अवश्थायस्तु नीहारस्तुषारस्तुहिनं हिमम् । प्रालेयं मिहिका च । अ० see St. 39 *supra.* अद्रिः (*lit.* the mountain of accumulated frost *i. e.* the Himâlayas) तस्य. उपतटम्—'along the slopes' (an अव्य० comp.) तटस्य or तटानां समीपं उपतटम् according to पा०२।१।६ quoted by Malli: तान् तान्—' several', 'diverse.' For this repetition see I. 9 and I. 12 notes. *cf.* यां यां प्रियां प्रेक्षत कातराक्षी सा सा ह्रिया नम्रमुखी बभूव ॥ शि०३।१९. विशेषान्—objects of special interest; see टीका. अतिक्रम्य—having *left* behind. हंसद्वारं—हंसानां द्वारं (opening, passage, of the Hansas. The fact of the Hansas migrating to Lake Mânasa during the rainy months on the Indian plains is well-known, and has already been referred to. भृगु०वर्त्म—भृगुपतेः (भृगूणां पतिः) the chief of the descendants of Bhrigu. *i. e.* Parashurâma the son of Jamadagni by Renukâ, who had such a high sense of duty and obedience that he did not hesitate to kill even his own mother when ordered by his father to do so. He studied archery under Shiva along with Kârtikeya. It is said there arose a dispute between the youths as to going round the Krauncha peak. Parashurâma let fly an arrow, bored a hole through, and went straight across it while Skanda was trudging round to reach the other side. Another version is that it was

in a contest of strength that Parashurâma bored the hole by his arrow in this peak. Although a Kshatriya on his mother's side he extirpated the Kshatriyas twenty-one times as a punishment in consequence of Kârtavirya having killed his father Jamadagni. Parashuráma is looked upon as the sixth incarnation of Vishnu) यशः (in archery) मृ०यशः, तस्य वर्त्म (path). यत्—its corre: is तत् in तेन. क्रौञ्चरन्ध्रम्—The Krauncha one of the *lofty* peaks of the Himalayan *posse* in the extreme east to the north of Assam. See जान०९।२६ and 'सस्मार नूनं दृढक्रौञ्चकुञ्जमार्गच्छिदोमार्गवमार्गणस्य' ॥ जान०१।५. तेन—by that hole-passage. बलि०युद्यतस्य—see टीका. Bali was a celebrated demon, son of Virochana, who harassed the world to such a degree that gods and men invoked the aid of Vishṇu to quell him. Vishṇu assumed the form of a dwarf (Vámana) and went to Bali as a mendicant soliciting the gift of only as much ground as would be covered by his three steps. Bali granted this request whereupon Vámana (Vishṇu) assumed a mighty form and with the first step covered the earth, with the second he covered the heavens and the third step he placed on the *head of Bali. The giant* thus vanquished consented *to go to live in Pâtâla and to leave* the world and Heaven free. For a more detailed account see भाग० 8th Skanda. विष्णोः—श्यामः (the complexion of Vishṇu is usually spoken of as dark, and the cloud is compared to it) पादः इव. तिर्य०शोभि—see टीका. [सन्] उदीचीं दिशं—अनुसरेः —follow the northern direction.

The Readings are :—(*a*) उपेक्रम्य for अतिक्रम्य. No alteration in sense. (*c*) अनुपतेः for अनुसरेः

The figure is समाधि (The facilitation). 'समाधिः सुकरं कार्यं कारणान्तरयोगतः' ॥ When the accomplishment of an act becomes easy through the operation of another cause, it is 'The facilitation'. Here the act of going northwards is rendered easy for the cloud on account of the fact of the opening in the Krauncha by Bhârgava.

(58).

ऊर्ध्वं—beyond the Krauncha-boring; or in the higher regions of the atmosphere after getting out of the Krauncha hole. The cloud was till now moving over gradually rising ground and now he has to suddenly rise high up after having observed the

special points of interest on the slopes of the Himalayas (see preceding stanza). च गत्वा दश०प्रस्थसन्धेः—see टीका; प्रस्थ='table-land'; or it may be taken in the sense of a 'ridge', 'back-bone'. स्रुः प्रस्थः सानुरस्त्रियौ । अ०; उच्छ्वासिताः=loosened out; shaken out of their very foundation; *cf.* प्रियतमभुजालिंगनोच्छ्वासितानाम् II, 7. At one time Râvana was so far elated that he lifted up Kailâsa the mountain-abode of the Gods (see र०१०,४३) but Shiva pressed it down. The poet *figly.* says that this effort of Râvana loosened the joints of the several peaks; *cf.* 'यः कदाचिद्गटन्नागं नगं नाकौकसामरिः । हारगौरं हरस्थानं पटुनादं व्यपाटयत् ॥ जान०२।३९; also समुत्क्षिपन् यः पृथिवीभृतां वरं वरप्रदानस्य चकार शूलिनः । त्रसत्तुषाराद्रिसुतासंभ्रमस्वयंग्रहाश्लेषसुखेन निष्क्रियम् ॥ शि०१।५० and प्रिय०१।२. त्रिद० दर्पणस्य—see टीका. By the rule संख्यया etc. पा०२।२।२५ and the Vârtika quoted by टीका, indeclinable words and the words आसन्न, अदूर, अधिक, and the words called संख्या (numeral) are compounded with another numeral when the sense of the whole is that of a numeral and the compound is a बहुव्रीहि. दर्पणम्=looking-glass, mirror; दर्पणे मुकुरादर्शौ । अ०. कैलासस्य—see I,11. अतिथिः—नास्ति तिथिः यस्य सः but the better derivation would be अतति गच्छति न तिष्ठति by उणा०४।२ *lit.* 'a traveller'; Manu tells us 'एकरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्मृतः । अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते' ॥ ३।११२. स्याः. यः—(कैलासः) कु०विशदैः—see I, 40, 51. शृ०च्छ्रायैः—see टीका; उच्छ्राय=height, elevation. खं—see I, 10, 14. वितत्य—occupying. प्रतिदिनं—(an अ० comp.) from day to day; continuously. रा०भूतः—त्र्यंबकस्य—त्रीणि अम्बकानि अस्य त्र्यम्बकः one who has three eyes 'अम्बकं नयनं दृष्टिः' हला० (2) त्रयाणां लोकानां अम्बकः पिता or (3) त्रीन् वेदान् अम्बते शब्दायते; there are other ways of deriving the word too; but the first is the usual and more accepted one. अट्टहासः—अट्टः (loud) च असौ हासः च. Laughter is poetically spoken of as being white; so also कीर्तिः is spoken of as being white; see दशकु०p 1—इव.

The readings are all self-explanatory.

The figure is उत्प्रेक्षा (poetical fancy).

(59).

स्निग्ध०भे—स्निग्धं=dense, thick. भिन्नं=rubbed. भिन्नं च तत् अञ्जनं च भिन्नाञ्जनं; स्निग्धं च तत् भि०अनं च स्नि०अनं; now see टीका. त्वयि

तटगते—तटं गतः, तस्मिन्. तट=declivity, slope *cf.* शीलं शैलतटात् पतत्। नी०३९. तटेष्वालीनचन्दनौ। र०४।३९. सद्यःकृत०गौरस्य—freshly cut, see note on सद्यःपाति St 10. or सद्यः सीरोत्कष० St 16. द्विरददशनस्य=द्वौ रदौ (रदना दशना दन्ता रदाः। अ०) अस्य इति द्विरदः an elephant; तस्य दशनः=tusk, छेदः=a piece. तस्य (कैलासस्य which has been described as white in the preceding stanza. मेचके (dark) वाससि—*nom.du.* a pair of clothes. अंसन्यस्ते—अंसयोः न्यस्ते (put on the shoulders) सति. हलभृतः—*gen: sing.* of हलभृत्=हलं बिभर्ति असौ Balarâma; see note on लाङ्गली I, 49. He is always represented as white in complexion but clothed in dark garments see कि०४।६८; शि०४।६८ and वहसि वपुषि विशदे वसनं जलदाभं हलहतिभीतिमिलितयमुनाभम् केशव। धृतहलधररूप जय जगदीशहरे॥ गी० गो० also किं न पश्यसि दुग्धेन्दुमृणालसदृशाकृतिम्। बलभद्रमिमं नीलपरिधानमुपागतम्॥ विष्णुपु०. इव स्तिमि०णीयां—see स्ति०नयनं I, 36, and प्रेक्षणीयां I, 18. शोभां—भवित्रीं=about to become; see र०६।९२. उत्पद्यामि—see St 22.

The Readings are:—(*b*) °रदनं° for दशन which only gives alliteration. (*c*) लीलां for शोभां. The word लीला in the sense of beauty or agreeableness is found very frequently used in poetry.

The figure is श्रौती पूर्णोपमा direct fully expressed *simile*, because there is (1) the उपमान in the form of the white peak with a dark cloud, (2) the उपमेय *viz:* हलभृत् with मेचके वाससि; (3) the साधारणधर्म *viz:* गौरत्व and अञ्जनाभत्व both together and the word इव conveying the सादृश्यत्व.

(60)

तस्मिन् क्रीडाशैले—on that pleasure-mountain *viz:* Kailâsa which is included among the different mountains said to have been created as places of amusement for Shiva (see टीका). The fact of there being more than one mountain makes it possible to have two interpretations of तस्मिन् and क्रीडाशैले according as the disjunctive च is placed between the two words or after °शैले. In the first case it may be taken as 'on that mountain' [spoken of above] and 'on [another] pleasure-mountain besides'; this of course is a little strained; the second is as Malli. takes it. शम्भुना—भुज० हित्वा—see टीका; हित्वा=*inde. pa parti:* of हा to abandon. दत्तहस्ता—one to whom the hand is given for support or to lean on. दत्तः हस्तः यस्याः सा. *cf.* सः

कामरूपेश्वरदत्तहस्तः । र० ७।१७. In 'दैवेनेत्थं दत्तहस्तावलम्बे । रत्ना०१।८ the expression is used *figuly*. गौरी—Pârvati. पादचारेण—चरतीति चरः ; चरः एव चारः movements; पादाभ्यां चारः पादचारः, तेन. यदि विचरेत्—mark the difference in the use of चर् with वि here and in II, 54 where it is used transitively with इष्टान् देशान् as object to the verb, or विचचार दावं in र०२।८. [तर्हि] [त्वं]. अग्रयायी—अग्रे यास्यति असौ because here the verb या implies going in front on this particular occasion when Pârvati moves about and the compound is not to be dissolved as अग्रे याति असौ because the suffix इन् is not to be added with the *pres.* tense of या unless 'habit' is implied. स्त०जलौघः—जलस्य ओघः जलौघः; अन्त जलौघः अन्तर्जलौघः; स्तंभितः (stopped, restrained) अ० लौघः येन सः *cf.* स्तम्भितबाष्पवृत्तिकलुषः । शा०४।२९. भङ्गीभक्त्या—भङ्गीनां (of the joints) भक्तिः (विन्यासः forming, laying down, arranging; note the different senses in which the word भक्ति is used in I; 1, 19, 36 and 55). तया=by a wavy stair-case; by an arrangement into a series of rungs of the ladder formed out of [your] joints or out of the undulations of the water held in restraint in your interior by you; भङ्गी and भक्त्या may be taken separately, —thus भङ्गी *nomi: sing:* agreeing with त्वं=one broken into a series of undulations; and भक्त्या=on account of your devotion to Shiva. नि०वपुः—विरचितं वपुः येन सः. मणि०रोहणाय—for ascending the slopes made of precious stones. In the Purâṇas Kailâsa is mentioned as built up of pure silver. The poet here goes a step further and talks of the mountain having its upper portion of jewels. सोपानत्वं—सोपानस्य भावः the condition of a stair-case; see note on कामुकत्व I, 24. कुरु—make, bring.

The Readings are—(*a*) नीलम् in place of तस्मिन्. (*b*) विहरेत् for विचरेत्. That is considered more poetic. (*d*) सुखपदारोहणाया-मयायी; and व्रज पदसुखस्पर्शमारोहणेषु instead of मणि०यायी where सुख may be used as an adverb and पद=step.

The figure is परिणाम (Commutation) which is विषयात्म-तयारोप्ये प्रकृतार्थोपयोगिनि । परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा ॥

(61).

तत्र—on the क्रीडाशैल (Kailâsa); this need not come in the way of my suggestion in the previous stanza regarding तस्मिन् and क्रीडाशैल. अवश्यं—*inde.* 'certainly', 'surely'; see I,11;II,30. सुरयुवतयः—'celestial damsels' and not Apsarâs. सुवल०तोयम्—वलयमेव कुलिशं ('कुलिशं भिद्वरं पविः' । अ०. It is believed that rain pours down when the clouds are struck by Indra with his thunderbolt or discus which is circular, so is a bracelet. Now, it is not unlikely that Indra's discus has pointed studs all round; hence Malli. seems to be inclined to take कुलिशा as the series of points on the bracelet); now see टीका. Kâlidâsa has used the words उद्गीर्ण, वान्त, उद्गार in reference to the discharge of water from a cloud very frequently in spite of Dandin's remark (see St. I,25). स्वां यन्त्र०हत्वम्—Condition of a shower-bath. The idea of a shower-bath and of an arrangement by which a sort of drizzling of spray is maintained in a room especially on the walls and screens to keep down the temperature by mechanical contrivances such as statuettes in the frescoes on the walls discharging the sprays by adroitly concealed syringes *etc.*, is well-known in this country and *is very frequently referred to* in literature; see ' शिलाविशेषानधिशय्य निन्युर्धारागृहेष्वातपमुद्धिमन्तः । रघु०; मुच्यन्तां यन्त्रमार्गा प्रसरतु परितो वारिधारागृहेषु । प्र० च०. For formation of abstract noun by the addition of त्व see note on कामुक St. I,24. नेष्यन्ति—' will lead ', ' bring to '. हे सखे—घर्मलब्धस्य—one secured at a time when tortured by the after effects of enjoyment 'निदाघ उष्मणि ग्रीष्मे स्वेदे घर्मस्तु तेष्वपि । आतपे तद्विने च । वैज०—तव—of you who are come in [their] possession when they were harassed with heat. It may be mentioned that this does not refer to the heat of the season for in the ' divine world ' all seasons yield only their best, as Malli. observes. He however says प्राथमिकमेघत्वात् *i. e.* first shower. I am for interpreting it in a slightly different manner *viz.* ' at a time when they (young women) were suffering from the effects of enjoyments with their lovers'. Similar idea is found in माघ—'कुर्वन्ति यामुत्पतन्तः स्मरार्तस्वलोकस्त्रीगात्रनिर्वापणमत्र '. We have descriptions of spray-cooled rooms in the Kádambari. ताभ्यः—यदि—न स्यात्—see I;8,39,51:II,52 B and several places. [तर्हि] क्रीडालोलाः—(actively engrossed in sporting ; क्रीडासु लोलाः चपलाः) ताः—(*obj.* to भायेयः) [sportive women]. श्रवणपरुषैः—

श्रवणे परुषाणि 'harsh', or 'grating on the ear'; (*cf.* वज्रपरुषस्वनं धनुः । २०११।४६), तैः. गर्जितैः—By [your] rumblings. See I; 11, 34,44. भाययेः—'frighten [them with your thunders]'. There is a great divurgence of opinion in the use of the root भी in this place. Some read भीषयेः; others have भापयेः but both of them are inadmissible, since the causal bases in both of these are Atma. in the sense of 'causes him to be afraid', while the base भाषि is always used in the Paras. in the sense of 'he frightens one with'. The roots भी and स्मि take *Atm.* in the *causative* base if the effect is produced by the agent. Malli. himself says अत्र हेतुमयाभावादात्मनेपदं पुगागमः षुगागमश्च न.

The important readings are— (*a*) कुलिशवलय° for वलय-कुलिश°; जनितसलिलोद्गारमन्तःप्रवेशम् for वलय०तोयम्.

The figures are परिणाम (Commutation) which is defined as विषयात्मतयारोप्ये प्रकृताथोंपयोगिनि । परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा ॥ In the text उद्गीर्णतोयत्व serves the purpose in hand as *being identified with the subject of superimposition. viz.* यन्त्रधारागृहत्व; hence the figure is परिणाम. There is अप्रस्तुतप्रशंसा (indirect description) also of the fifth kind *viz.* तुल्ये प्रस्तुते तुल्याभिधानम्.

(62)

हे जलद—(जलं ददाति असौ तत्सम्बुद्धिः). हेमा०प्रसवि—हेम्नः अम्भो-जानि, तेषां प्रसवि (प्रसवति or प्रसूते असौ प्रसवी इति इनिः; agrees with सलिलम्. the word प्रसविन् is formed under the Sútra जिदृक्षिविश्रीण्व-माव्यथाभ्यमपरिभूप्रसूभ्यश्च' पा०३।२।१५७; which says that the affix इनि comes in the sense of 'the agent having such a habit' after the verbs जि to conquer, दृ to respect, क्षि to waste, विश्रि to shelter, द्रु to go, वम् to vomit, अव्यथ् not to give pain, अभ्यम् to injure, परिभू to humiliate and प्रसु or प्रसू to beget). मानसस्य—*vide* I,11. The Rámáyana says—कैलासशिखरे राम मनसा निर्मितं सरः। ब्रह्मणा प्रागिदं यस्मात्तदभून्मानसं सरः॥ सलिलम्–आददानः–*Pre. par:* of the Atma. of दा with आ='taking'. Along with the other *pre. par.* in the stanza this too is to be construed with त्वं [understood] subject to निर्विशेः. ऐरावतस्य—The elephant of Indra. He is said to have seven tusks and is white in colour. From asking the cloud

to act as the 'screen' for Indra's elephant it looks as if that animal was on Kailâsa but from the context of the narration there is no chance of ऐरावत being there at this time unless on the supposition that being a roamer at free-will he may have come there, or Indra may have come on his back on a visit to Shiva; so says Malli. क्षण०प्रीतिम्—मुखे पटः मुखपटः a piece of cloth thrown on the face 'a drinking-screen'; here of course, on the trunk. क्षणे (at a particular moment; जलादानकाले as Malli. remarks. The practice of throwing a cloth on the head and trunk of an elephant at the time of his drinking water has arisen from the fact that the animal's trunk and fore-head are painted and the animal being given to spraying out water by his trunk his keepers cover the painted part with a cloth that it may not be washed off. The piece of cloth has grown into an indispensible adjunct in the hands of ignorant keepers: many of the Mahuts give various amusing yarns about it) मुखपटः क्षणमु०पटः; क्ष०मु०पटेन प्रीतिः (pleasure of having the cloth on the face). कुर्वन्—*lit.* doing; then 'producing'. कल्प०किसलयानि—see टीका. The Kalpa-tree is one of the five trees in the garden of Indra, it is said to give any desired object by sitting under it and concentrating one's mind on the object. किसलय is a very common word in classic literature signifying 'a sprout', a 'tender leaf', or 'a collection of tender leaves', a 'twig' of a branch etc., and is used as an object of comparison for 'fingers' or 'arms' or even 'lips' of a pretty woman. Here it is compared with light garments. अंशुकानि—इव—वातैः—धुन्वन्—नानाचेष्टैः by various actions; a बहु० comp. agreeing with ललितैः—frolics. तं नगेंद्रं—that lord of mountains *viz:* the Kailâsa. कामम्—to your full satisfaction. I have followed Malli: in construing this *inde.* though I feel it is a दूरान्वय. Why not take it as कामं कुर्वन् 'doing (a thing) without any obstruction' as 'कामं प्रकामोद्यता' *Mu.* 'कामं प्रकामेऽनुमतावसूयानुगमेऽपि' इति कोशः। निर्विशैः—*poten. 2nd* sing. of विश् with निर् to 'enjoy' see II, 8, 47, and several other places. see टीका.

The Readings are:—(*a*) कामात् for कामम् (*c*) स्ववातैः, प्रवातैः for इव वातैः; वातैः सजलपृषतैः कल्पवृक्षांशुकानि; छायाभिन्नस्फटिकविशदम् for कल्पद्रु० * * * जलदललितैः

The figure is उदात्त (the exalted).

(63).

In this stanza the Yaxa describes to the cloud the city of Alaká located on the slope of Kailása as seen from a distance, and in doing so he compares it to a young woman seated on the lap of her lover.

तस्य—of that mountain *viz.* Kailâsa referred to in 58 *supra.* उत्सङ्गे—'on the lap' [of the lover], or husband. The word उत्संग is found used in different senses in the poem; *cf.* I, 39; II, 34; and also note the other sense in which the word is used in I; 3, 11 and II, 51. The other important sense is 'mountain-slope' स्रo॰दुकूलाम्—This compound is to be dissolved with एव or इव as (1) the Ganges is herself looked upon *fig.* as a mantle of the city of Alakâ and (2) she is likened to the dress of a *belle* in reference to प्रणयिन्; see टीका. अलकां—यक्षेश्वराणां वसतिं see I,7. प्रणयिनः—'of the lover' or the husband'; *cf.* I, 39; II, 34; also note the other sense in which the word is used in I,3,11 and II,51. कामिनीं—इव—इङ्गा—भोः कामचारिन्—कामं (see note on कामरूपं I,6) चरति इति 'one moving as he likes'; (2) 'libidinous', 'wanton' स्वं-पुनः-(however; used with an adverbial force) न-ज्ञास्यसे—[इति]—न—mark the use of the two negatives to emphasise an assertion which is a common idiom in literature; and is fully explained in टीका. *e. g.* नेयं न वक्ष्यति मनोगतमाधिहेतुम्। or न पुनरलंकारश्रियं न पुष्यति शा॰१; also प्रत्युवाचं तमृषिर्न तत्त्वतस्त्वां न वेद्मि। रघु॰१४।८५ and II,43 of the text. या [पुरी]—वः— the sudden use of the *plu.* need not be looked upon as strange with कामचारिन्' *sing.* It may be said to have been used as indicative of 'respect for the person addressed'; or your=of all the clouds in general. काले—सलि॰रम्—see टीका. The compound as dissolved by it is according to कर्मण्यण् पा॰३।२।१ which says the affix अण् comes after a verbal root when the object is in composition with it as an उपपद. अभ्रवृन्दम्—अभ्राणां वृन्दम् 'a collection of clouds'; 'वृन्दं निकुरम्बं कदम्बकम्' अ॰. उच्चैः—*inde.* may be taken in two senses (1) high, lofty; (2) 'magnanimously', 'nobly' see I,17 and रत्ना॰४।१६. It may be taken as joined to विमाना. उच्चैर्विमाना—as an अव्य॰-समास it signifies (1) 'the city having aerial cars of the gods on high' or 'having mansions seven-stories high' see टीका; or (2)

as applied to कामिनि ' one who has magnanimously given up her pride'. कामिनी—see II,9. इव—मुक्ता॰ग्रथितं—मुक्तानां जालानि (net-[work] of pearls); तैः ग्रथितं (intertwined, hence ' adorned '. अलकं—the hair; mark the *sing.* used to indicate a 'class' जातावेक-वचनं. वहति—bears, carries; see I,17,18a or II,10 . Note the comparison—अलका is *fem.* so is कामिनी. उच्चैर्विमाना (1) having lofty mansions, (2) nobly given up arrogance. अभ्रवृन्दं and अलकं are both dark-coloured. In fact the comparison is apt and poetically very happy. Malli. points out that it would not be possible to shake off अलका and have another city instead. This has been very happily worked into the poetic idea of calling कैलास a devoted and steady husband an अनुकूलनायक and अलका a स्वाधीनपतिका नायिका—कान्तो रतिगुणाकृष्टो न जहाति यदन्तिकम्। विचित्रविभ्रमासक्ता सा स्यात्स्वाधीनभर्तृका ॥

The Readings worth noticing are—(*b*) व्योमचारिन् (wandering in the sky) instead of कामचारिन्. (*c*) विमानैः for विमाना.

The figure is उपमा.

PART II.

N. B.—So many expressions and phrases from the first part of the poem are repeated in the second that references are given to them in the following notes, only explaining those that are new or that have any difference in meaning or peculiarity of use.

(1).

Having furnished the cloud with information about the route and described to him places of interest or enjoyment on the way the Yaxa now proceeds to give him a picture of the city of Alakâ in this and the next ten stanzas.

In this stanza there is a poetic comparison between the city-mansions and the cloud itself—I put it in a tabular form.

प्रासादाः—mansions.	त्वं—cloud.
(*a*) ललितवनिताः = having gay (sparkling) beauties.	(*a*) विद्युत्वान् = having 'lightening' [which flashes].
(*b*) सचित्राः = Having paintings.	(*b*) सेन्द्रचापः = having [diverse-coloured] rain-bow.
(*c*) प्रहतमुरजाः = where drums are beaten.	(*c*) स्निग्धगम्भीरघोषः = sending forth a deep but agreeable sound.
(*d*) मणिमयभुवः = Having inlaid or mosaic floors.	(*d*) अन्तस्तोयः = Having water inside; filled with water.
(*e*) अभ्रंलिहाग्राः = licking the clouds.	(*e*) तुङ्ग = high, lofty.

विद्युत्वन्तं—see टीका for dissolution and formation of word. The possessive affix मत् is added to words in the nominative in the sense of 'whose', 'in whom' or 'where' by तदस्यास्तस्मिन्निति मतुप् पा० ५।१।९४; and the म of the affix is changed to व (by 'झयः' पा० ८।२।१०) after a stem ending in a mute consonant. Here विद्युत् is the stem. Moreover, तसौ मत्वर्थे पा० १।४।१९ the word-form ending in त् or स् is called भ when an affix with the force of मतुप् follows and then it does not change its त् to ज् but the वत् is added directly. सेन्द्रचापं—इन्द्रस्य चापः इन्द्रचापः, सह इन्द्रचापेन वर्तते इति से०चापः, तम्. स्निग्धगम्भीरघोषम्—स्निग्धः (agreeable to the ear; see रघु १।३६ and उत्त० २।१४।३६) चासौ गम्भीरश्च (grave, sonorous)

स्निग्धगम्भीरः; now a बहुव्रीहिः, see टीका. अन्तस्तोयं—(an अव्य०); the water will be bright and will have a level surface, thereby resembling the floors of the mansions. तुङ्गम्—त्वां—प्रासादाः—see टीका 'हर्म्यादि धनिनां वासः प्रासादो देवभूभुजाम्' अ०; also see I,32 *supra*. ललितवनिताः—see टीका. सचित्राः—having (adorned with) paintings. संगीताय—(see I,56) 'for the purpose of serving as an accompaniment in singing and dancing'. सङ्गीत is the triple symphonic concert of singing, dancing, and music. प्रहतमुरजाः—मणिभुवः—मणीनां विकाराः मणिमयाः by मयड्वा एतयोर्भाषायामभक्ष्याच्छादनयोः पा०४।३।१४३ *i. e.* the affix मयट् is to be *optionally* added to nouns except those indicating food or clothing in the sense of 'product', 'part', or 'profusion'; and frequently there is a 'modification' in the constitution of the substance indicated by the word to which the मयट् is applied *e. g.* मृण्मयपात्रम्. The difference between the meaning of words formed by the addition of मयट् and मतुप् in classical literature may be noted by comparing विद्युत्वान् and मणिमय); now बहु०. अभ्रंलिहाग्राः—see टीका = having cloud-licking tops; *cf.* सौधशृङ्गाग्रसरोजरागरत्नप्रभाविच्छुरितः शशाङ्कः ॥ जान०१।२. By वहाग्रे लिहः पा०३।२।३२ we have the affix खश् coming after the verb लिह् 'to lick' when the word in the 'objective' case in composition with it is the word वह् 'shoulder of an ox' or अभ्र 'a cloud'; and by अरुर्द्विषदजन्तस्य मुम् पा०६।३।६७ the augment मुम् is added immediately after the final vowel of अरुस् and द्विषत् and of a stem ending in a vowel, unless it is an *indec.* when a word formed by a खिद् affix follows. तैः तैः—Various, different; *cf.* तैस्तैः बन्धुवधूजनस्य वचनैः । रत्ना०१।२ or गुणैश्च तैस्तैर्विनयप्रधानैः । र०६।७९. विशेषैः—by the 'special characteristics', 'peculiar possessions' *viz:* sprightly and vivacious women; pictures on the walls; mosaic flooring, etc.; see I,57 *supra*. त्वां तुलयितुं = उपमानीकर्तुं to rival; see I,53 and II,25 for the use of the *infinitive*. अलम्—The use of the *infinitive* with अलम् is an idiom of very frequent occurrence where अलम् = 'sufficient' पर्याप्तिवचनेष्वलमर्थेषु । पा०३।४।६६.

The Readings are:—(*b*) °पर्जन्य° for °गम्भीरः° The advocates of the reading argue that पर्जन्य is most agreeable to people as it is the main source of water and most eagerly looked for (see I,16); hence it would go better with स्निग्ध.

The figure of sense is उपमा.

(2).

The Yaxa points out that Alaká being a heavenly city it yields all varieties of flowers throughout the year. Thus in this sub-lunary world the '*lotus*' blooms in the शरद् (autumn *viz:* आश्विन, कार्तिक corresponding to the English months of ½ September, October, and ½ November); the '*Kunda*' comes out in हेमन्त (winter, मार्गशीर्ष, पौष, ½ November, December, ½ January); the '*lodhra*' शिशिर (cold season *i. e.* माघ, फाल्गुन); the '*Kurabaka*' in वसन्त (spring or चैत्र वैशाख); the *Shirîsha* flowers in (ग्रीष्म summer ज्येष्ठ आषाढ) and the *Kadamba* or *Nipa* in वर्षा (श्रावण भाद्रपद् rains); while from the stanza we find all these flowers simultaneously available for the use of the women in the heavenly city of Alakâ. The poet does not speak of golden and other ornaments but only of the simpler decorations furnished by Nature. हस्ते—लीलाकमलम्—a lotus for mere sport; *cf.* 'रजोभिरन्तःपरिवेशबन्धि लीलारविन्दं भ्रमयाञ्चकार ' र०६।१३. अलकें—see टीका and note on अलकं in १।६३ for the *sing.* to indicate a collective noun. बाल०विद्धम्—For कुन्द see १।४७ *supra.* बालानि (young, *just in buds*) च तानि कुन्दानि च, तैः अनुविद्धम् (the word अनुविद्ध though *pa. p.* of अनुव्यध् 4th P. *signifying* 'intermixed' or 'interwoven' has here a nominal sense of 'adornment', 'decoration' for which the टीका quotes पा० ३।३।११४ 'नपुंसके भावे क्तः' *i. e.* the affix क्त is added to a root when an action is expressed and the word expressing it is in *neu.* gender. The reading अलकाः बाल० विद्धाः obviates all this laboured adjustment. But the reading अलकाः is open to what is called प्रक्रमभङ्ग *i. e.* break in the uniformity of the 7th case. आनने-लोध्र०रजसा—The लोध्र (*Hopea Odoranta*) is a large tree whose bark is used in dyeing. It has reddish or orange-coloured flowers लोध्रस्य प्रसवानि (flowers, see टीका); तेषां रजः (dust; here, pollen [of the flowers], see १।३३. पाण्डुतां 'condition of paleness'. *cf.* 'मुखेन सालक्ष्यत लोध्रपाण्डुना ' र०३।५. नीता—श्रीः—beauty, see १।४७; २।३२. चूडापाशे-बद्धकेशकलापे; चूडायाः (शिखा चूडा केशपाशी । अ० long flowing hair) पाशः (mass, collection) तस्मिन्. पाशः पक्षश्च हस्तश्च कलापार्थो कचात्परे । अ० The word पाश is added to words signifying 'hair' when the idea 'collect- and formed into a braid or mass' is to be conveyed. नवकुरबकम्—The कुरबक is either trumpet-like white or yellow flower, the stem and branches of the tree are covered with sharp pinlike long prickles. M. Williams says it is the 'crim-

son amaranth ' which we have not seen nor are aware of. कर्णे-चारु—pretty. शिरीषं (this flower is almost invariably spoken of as an ear-ornament, see शा०१।३,२६, and र०१६।३८. च—वधूनाम्—see १।६१,१९,४७. सीमन्ते—according to the Indian fashion of making up, the hair is combed on the head with a central line and the long hair are parted on two sides; it is called भाङ्ग in Marâthi. Women in N. India put the red vermillion along this line as a decoration. त्वदुपगमः (*m.*, *n.*; approach, coming) त्व०गमः, त्व०गमे जातम् त्व०जम्. नीपम्—see I,21.

The readings are:—°कुन्दानुवेधः for °कुन्दानुविद्धम्. (*b*) आननश्रीः for आनने श्रीः. (*d*) अपि for च.

There may be a great diversity of opinion regarding the figures of sense in every verse. Here, for instance, we can say that there is अप्रस्तुतप्रशंसा (indirect description) coming in the category of 'कार्यान्निमित्तम्' *i. e.* cause from an effect. One may say there is पर्यायोक्तम् (Periphrasis) because of the fact of all things produced in different seasons being simultaneously available in Alakâ indicative of the city's greatness which is expressed not directly but by a turn of speech; or it may be said there is भाविक (Vision) because the wonderful objects whether past or future, are so represented as to strike the mind as if they were present.

(2 a).

यत्र—पादपाः—पादैः पिबन्ति इति कः by पा०३।२।४. नित्यपुष्पाः—see टीका. उन्म०मुखराः—see टीका, *cf.* मत्तमधुकरमुक्तझंकार see रत्ना०१. It may be mentioned that मुखर has a deprecatory sense 'foul-tongued' by पा०५।२।१०७ but frequently as the last member of a compound it signifies 'noisy', 'making a continuons sound'. The trees being loaded with flowers the bees were incessantly buzzing round them. नलिन्यः—beds or ponds having lotus-stalks. नित्यपद्माः—see टीका. हंस०रशनाः—हंसानां श्रेणयः (see sts. I,28 and 35; also note that the word ends either with a short or long इ; the row of flamingoes is *figly.* compared to the girdle of a woman, which, it may be remarked, is very common in classical literature) हंस श्रेणयः; रचिताः ('formed', 'arranged', see I,31 a) च ताः रशनाश्च (see I,35) र०रशनाः; हंसश्रेणिभिः रचिताः हं०रचिताः हं०रचिताः रशनाः यासां ताः. भवनशिखिनः—see I,32. केकोत्कण्ठाः—केकाभिः (see I,22) उत्कण्ठाः (ऊर्ध्वगताः कण्ठाः येषां ते, having out-

stretched necks. नित्य०कलापाः—भास्वन्तः ('shining with dazzling brightness') कलापाः 'the plumages of peacocks' 'कलापो भूषणे बर्हे तूणीरे संहतेऽपि च' । अ० यासां ताः प्रदोषाः—nights. नित्यज्योत्स्नाः (see टीका) [अत एव] प्रति०रम्याः—तमसां वृत्तिः ('spreading'), mark the difference in the meaning of वृत्ति here and in st. I,8.

(2 b).

In this stanza the Yaxa depicts the mental condition of the inhabitants of Alakâ generally. यत्र—वित्तेशानां—see टीका. आनन्दोत्थम्—आनन्देन उत्थम् (from स्था with उत् with the suffix क according to आतश्चोपसर्गे पा०३ ।१।१३६ whereby the suffix क (अ) is placed after a verb ending in long आ when there is a preposition along with it; and by पा०८।४।६१ उदस्थास्तम्भोः पूर्वस्य 'after उद् in the place of the स of स्था and स्तम्भ् the substitute is a letter belonging to the class of the prior *i. e.* a dental is substituted for this स used at the end of compounds in the sense of 'born', 'produced', 'arisen'. न०सलिलम्—see I,39. निमित्तैः = by causes. इष्ट०साध्यात्—इष्टस्य (मनोगतव्यक्तेः or प्रणयिनः) संयोगः (समागमः) तेन साध्यः (that which can be 'overcome' or 'brought under control'. कुसुमशरजात्—कुसुमानि एव शराः यस्य सः कु०शरः—(the flowery-arrowed-one. This is the Cupid or God of Love said to be the son of Vishṇu or Krishna by Laxmi who is then called रुक्मिणी. He is armed with a bow whose stalk is made of sugarcane, the string of a row of bees, and he has five flower-tipped arrows [whence he is called कुसुमेषुः, पञ्चबाणः] which pierce the heart through the five senses. The flowers are (1) अरविन्द; (2) अशोक; (3) शिरीष (4) चूत and, (5)उत्पल. Some writers mention (1) चम्पक, (2) चूत, (3) केसर, (4) केतक, and (5) बिल्व; while the Amara gives अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः । अ०); कु०शरैः जातः (produced, see note on °तनयजां in I,45); तस्मात्—अन्यः तापः न. प्रण०हात्—प्रणयस्य (of love, *cf.* प्र०कुपितां II,42) कलहः, तस्मात्. अन्यस्मात् विप्र०पत्तिः—विप्रयोगस्य (see I,10; II,25 and 52) उपपत्तिः 'occurrence', 'coming about'—अपि न. वयः च यौवनात् अन्यत् नास्ति खलु.

This and preceding stanza are considered interpolated.

(3).

यस्यां—in which (in Alakâ). उत्त०सहायाः—उत्तमाः (Malli. takes this as ललिताः 'charming, sportive' ; others interpret it as

कुलीनाः परिणीताः) च ताः स्त्रियश्च, उ०स्त्रियः उ०स्त्रियः सहायाः (see I,11) येषां ते. यक्षाः—see I, 1. सित०मयानि—सिताश्च ते मणयश्च सि०मणयः If the pavements are of white stones it will not be possible to see the reflections of the twinkling stars in them; hence, the remarks of Mahimasinghani are very pertinent "अत्र केचित् सितमणिमयानि पठन्ति तन्न युक्तम् । यतः मरकतेष्वेव प्रतिबिम्बितानि नक्षत्राणि कुसुमप्रकरायन्ते । तत्र स्फटिककुट्टिमेषु सदृशवर्णत्वान्नक्षत्राणां कुसुमप्रकारोपमा न समघटि". But there is no reading either as मरकतमयानि or any other stone such as the इन्द्रनील etc. The only way to reconcile the line as it is would be to assume that the floors were made of reflecting white mirrors) now for the addition of °मयट् see II, 1. ज्योति०रचितानि—see टीका. छायाः 'reflections' ; रचितानि 'covered over' ; though almost analogous the sense is slightly different from that in विपणिरचितान् in I, 31a. हर्म्यस्थलानि—हर्म्याणां (हर्म्यादि धनिनां वासः । अ०) स्थलानि (terraces, topmost floors); see कुमा०६।४२ for a parallel idea. एत्य—(*pa. p.* of इ to go, 'reaching'.) त्वङ्०ध्वनिषु—see II, 1 for °गम्भीर. पुष्करेषु—see टीका. शनकैः—*ind:* slowly. आहतेषु—[सत्सु]—कल्पवृक्षप्रसूतम्—कल्पवृक्ष, कल्पद्रुम, कल्पलता are all synonymous expressions for a tree supposed to yield any thing desired by sitting under it and contemplating about it. The Amarakosha mentions it as being in the garden of Indra. क०वृक्षात् प्रसूतं 'produced.' रतिफलम्—this may be taken as the name of a particular wine as in the टीका, or it may be रतिः (enjoyment) फलं यस्य तत्. मधु—wine. आसेवन्ते—enjoy repeatedly, continue the revelry. The Siddhânta Kaumudi takes (under निसस्तपावनासेवने पा०८।३।१०२) आसेवनं= पौनःपुन्यम् a sense which is very appropriate here.

The low beating of the drum was indicative of there being singing and dancing while the drinking revelry was going on. Even the विष्णुपुराण has a very significant stanza on this kind of revelry 'पानासक्तं महात्मानं हिरण्यकशिपुं तदा । उपासांचक्रिरे सर्वे सिद्धगन्धर्वपन्नगाः ॥ अवादयन्नगुश्चान्ये जयशब्दानथापरे । दैत्यराजस्य पुरतश्चक्रुः सिद्धा मुदान्विताः ॥

The figure of sense is उदात्त.

(4).

In this stanza a game (of concealing jewels in fists) called गूढमणि is described. Even in these days Indian girls take a number of nuts or even stones in place of jewels—each player

taking the same number. One of the players takes a few of them in her fist and holds it forth to the rest who guess what number of nuts is in her hand. She who guesses correctly is the winner and is the next to play: each of the rest has to give her as many nuts as she has gained from the first player. If all miss they give nuts to the one who held forth her fist and she has the right to play again. Read carefully the टीका for this and the other games that are mentioned under the देशिककेलयः among which there is one game described which exactly corresponds to the European game of Badmington.

यत्र—अमर्थिताः—अमरैः (by the Gods, अमरा निर्जरा देवाः। अ०) प्रार्थिताः (solicited). कन्याः—see टीका. मन्दाकिन्याः—see I,43. सलिलशिशिरैः—qualifies मरुद्भिः; see टीका, also *cf.* अमृतशिशिरान् II,27. सेव्यमानाः—*pre. passi. parti.* lit. served; here, 'fanned'. अनु०रुहां—growing along the banks; see टीका and notes on अनुकच्छम् I,21 or अनुकनखलम् I,50. मन्दाराणां—Said to be the swallow-wort, the coral-tree (see II, 9 & 12) not to be confounded with one of the five trees in the garden of Indra. छायया—by the shade. It may be remarked that the word *छाया in the sense of 'reflection'* has been frequently used in the poem and must be carefully distinguished from छाया= shade. वा०ष्णाः—वारितं (warded off, allayed) उष्णं (heat) यासां ताः [सत्यः]. कनक०गूढैः—कनकस्य सिकताः, the sands on the banks of the Mandâkini are said to be golden 'सिकताः स्युर्वालुकेऽपि'; a word always used in the *plu*; as in लभेत सिकतासु तैलमपि यत्नतः पीडयन् *Niti*. 3. मुष्टिभिः निक्षेपाः='holding', 'keeping' by means of closed fists; मु०निक्षेपैः गूढाः 'closed', 'covered' (*pa. pass. parti.* of गुह् to conceal) मु०नि०गूढाः; क०सिकतासु मु०नि०गूढाः क०गूढाः, तैः (agrees with मणिभिः). अन्वेष्टव्यैः—have to be searched for; ought to be found out, see Ap. G. § 155. मणिभिः—संक्रीडन्ते-By क्रीडोऽनुसंपरिभ्यश्च पा०१।३।२१ the Atma. terminations are used after the verb क्रीड् 'to play' when it is preceded by अनु, सं, or परि, as well as by आङ्, but this is not the case when अनु, परि, etc. are कर्मप्रवचनीय. When the verb क्रीड् compounded with सम् means 'to make a rattling noise' the verb is Paras., but when it means 'to play together' it is Atma. as here; see कुमा०१।२९ for sports on the मन्दाकिनी.

The Readings are—(*a*) पयसि for सलिल, when the construction would be मन्दाकिन्याः पयसि शिशिरैः मरुद्भिः सेव्यमानाः सत्यः

etc. (*b*) °राणां तटवनरुहां instead of °राणामनुतटरुहां when तटवन-रुहां 'is to be those growing in the woods on the banks'.

(5)

From the description in the stanza the women spoken of therein seem to belong to the class of Nâyikás (heroines) called मुग्धा='inexperienced', 'artless'—*1st* because they are eager to make complete darkness in their chambers which indicates that they are bashful though eager of enjoyment; *2nd* they think they can shut off the light shed by the jewels by throwing a handful of their toillete-powder on them. A मुग्धा is defined as ' नववयः कामा रतौ वामा मृदुः क्रुधि' द०रू०

नीवी०शिथिलम्—नीवी is the tying knot of the lowergarment. It appears women use some tape to hold fast the plaids of their lower dress. नीवी एव बन्धः (belt); the word बन्ध is a tautology as remarked by the टीका; तस्य उच्छ्वसितं=breaking assunder; तेन शिथिलम्=loosened. क्षौमम्=क्षोमस्य (वल्कलस्य) इदं a fine textured cloth *primarily* of the barks of trees 'वाल्कं क्षोमादि' says Amara; but we have the word used in the sense of any 'rich garment' as in शाकु०४।४, *so much so that it is* rendered by 'silken garment' but it is not accurate. Note also the use of the *sing.* क्षौमम् in reference to बिम्बाधराणां and the explanation of this may be found in the rule ' जातावेक-वचनम् *i. e.* the *sing.* is used as a class-noun. We have similar expressions in several places in the poem. रागात्—through ardour of passion. Mark the other sense of राग in Stanza 11 below. अनि०करेषु—न निभृताः (not modest, not steady; hence, ' impudently bold') अनिभृताः; अनिभृताः कराः येषां ते, तेषु. आक्षिपत्सु *loca. plu.* of the *pre. par.* of आक्षिप्—*lit.*, ' throwing away ' ; 'snatching off'. प्रियेषु—(प्रियः='a lover' , see I, 28); [सत्सु] for the *loca. abso.* see प्रत्यासन्ने नभसि in I, 4. ह्रीमूढानां—ह्रिया (by shame. ' ह्रीस्त्रपा व्रीडा लज्जा ' अ०) मूढाः (dulled, ' stupified, ' ' made silly '). बिम्बाधराणां—those having lips like the Bimba—*Momordica Monadelpha*—called तोंडलें in Maráthi. Every Indian knows that this fruit when ripe acquires a lovely deep-red colour, hence it is freely used in literature as an object of comparison (उपमान) for the lips of pretty women. Mark the parallel English phrase ' cherry-lips '; for compound see टीका. अचिरतुङ्गान्—read टीका—The word तुङ्ग is used in I,12, & II,1 in

the sense of 'lofty', 'high', which is the usual meaning; by implication here it signifies 'prominent', 'powerfully bright' qualifying रत्नप्रदीपान्—the jewels being highly refulgent they shed so much light that they were mistaken for lamps. अभिमुखं—an *avyayi.* compound; the अभि governs the *accusa.* °प्रदीपान् प्राप्य—'going near', अपि—चूर्णमुष्टिः—handful of scented powder. वि०प्रेरणा—विफला (fruitless, ineffective) प्रेरणा (*lit:* urging on; here 'throwing', 'hurling') यस्याः सा. भवति.

(6)

The Yaxa tells his messenger (the cloud) that those of his class who by the help of the wind (their 'conductor') might have gained admittance into the apartments of the mansions and damaged the pictures on the walls there will stealthily fly away through the windows. This is taken as a sly hint that paramours get into the upper apartments under the guidance of a दूत and after staying there and indulging in pleasures secretly get away through windows; certainly the city of Alakâ ought to have been described as being above such low morals !!

नेत्रा—*instru. sing. of* नेतृ 'a bearer', 'wafter'. For the *addition of* तृच् (तृ) *to* verbs conveying the sense of 'an agent' see note on भविता I, 49. सततगतिना—(सतता चासौ गतिश्च स०गतिः, सततगतिः अस्ति अस्य इति इनिः or सततं गतिः यस्य सः *lit.* one that is always in motion; hence, 'the wind' the word सततगति in this sense is on the analogy of सदागतिः) तेन. यद्वि०भूमीः—(*accu. plu.* in objective relation to नीताः; see टीका; विमान=सप्तभूमिकभवन a seven-storied palace; see I, 63 and क्षुद्र० II, 29. अग्रभूमिः= top-floor, terrace. नीताः—conducted. त्वादृशाः—*nomi: plu:* of त्वादृश *i. e.* one that appears like you; see टीका quoting पा०३।२।६० by which the affix कञ् as well as क्विन् comes after the verb दृश् when it is in combination with त्यद् class pronouns which precede it and when the verb does not signify perception. जलमुचः—*nomi: plu:* of, जलमुच्= जलं मुञ्चत्यसौ a 'cloud'; see जललवमुच् I, 21. आलेख्यानां—of fine pictures, *cf.* बभ्रूवुरालेख्यसमर्पिता इव' । र०३।१५. नवजलकणैः—see I, 26 and 45. दोषम्—'a blemish;' but Malli: very observantly calls it स्फोटनं (buldging up; a drop of water falling on a stretched paper makes it buldge up in that part which is wetted). उत्पाद्य—(*caus.* of उत्पद् to produce). सद्यः—promptly, at once. शङ्कास्पृष्टाः—'seized with alarm. शङ्कया (see टीका, by fear) स्पृष्टाः (*lit.* touched, overcome) इव—as it were. The

particle इव indicates उत्प्रेक्षा as mentioned by Dandin who says मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि-तादृशः ॥. जालमार्गै :—see I, 32 and II, 27. धूमो०निपुणाः—धूमस्य उद्गारः (throwing out; hence, issuing; see note on परिमलोद्गारिभिः and the टीका thereon in I, 25); तस्य अनुकृतिः ('imitating'), तस्मिन् निपुणाः the *locative* (of अनुकृति here) is used in conjunction with words साधु and निपुण when they convey an idea of respect by 'साधुनिपुणाभ्यामर्चायांसप्तम्यप्रतेः' । पा०२।३।४३; and by सप्तमी शौण्डैः पा०२।१।४० a word in the *locative* case is compounded with the words of the साधु class (in which निपुण is included) and the compound is a Tatpurusha. It may as well be mentioned that the cloud according to Yaxa's notions was mainly smoke (see I, 5) and hence he uses the expression धूमो०निपुणाः. जर्जराः —broken into small particles; *cf.* विसर्पन्धाराभिर्लुठति धरणीं जर्जर-कणाः । उत्त० १।२९. It is well-known what thrashing a man gets when he goes the evil path of making secret love to another's wife and is caught in it. निष्पतन्ति—escape.

The figure is उत्प्रेक्षा as observed by Malli.

(7)

The cooling effects of the moon-stones suspended from the canopies of the bedsteads in the mansions of Alakâ are described.

यत्र—निशीथे—at midnight, see II, 25. स्वस्सं०विशदैः—तव संरोधः ('obstruction', from संरुध् 7*th* Ubha); तस्य अपगमेन (removal) विशदाः clear, transparent; see I; 40, 51, 58, 62. चन्द्रपादैः—by the rays of the moon, see II, 27. स्फुट० स्यन्दिनः—जलस्य लवाः (particles, see I, 21); स्फुटाः 'distinctly visible) च ते जललवाश्चः च स्फु० लवाः, तान् स्यन्दन्ति ते स्फु० स्यन्दिनः तन्तु०लम्बाः—तन्तूनां जालानि ('networks'). The word जाल and जालक in I, 26, 63 or II, 35 are similar in meaning; जाल has also another meaning *viz*: 'window' in which sense it is used in preceding stanza and II-6, 27, 32.) तन्तुजालानि अवलम्बाः (suspenders, supporters) येषां ते or तन्तुजालैः अवलम्बन्ते इति. चन्द्र-कान्ताः—moonstones, said to possess the peculiar property of oozing drops of water when touched by the rays of the moon. प्रि०च्छ्वासितानाम्—for compound see टीका. प्रियतम=see I,31. उच्छ्वा-सिताः=out of breath, tired. सुरतजनितां अङ्गग्लानिं—bodily lang-our produced by amorous pleasures; see I, 31. व्यालुम्पन्ति-dispel.

The readings in the text deserve a careful reflection. In °भुजोच्छ्वासितालिङ्गितानाम् we must take उच्छ्वासित to mean 'loosened', 'separated;' and the compound to be dissolved as °भुजैः उच्छ्वासितानि भु०च्छ्वासितानि; भुजोच्छ्वासितानि आलिंगनानि यासां तासां.

(8)

Saunterings of gallants in the garden on the outskirts of Alakâ.

यत्र—अक्षय्या० निधयः—क्षेतुं शक्याः क्षय्याः='*possible* to be exhausted'; but when the meaning is that of '*necessity*' we have the forms क्षेयं and जेयम् by पा०६।१।८१; now see टीका. विबु० सहायाः—°सहायाः see उत्तमस्त्रीसहायाः II, 3; बद्धालापाः—बद्धाः (*lit.* 'tied', hence, 'joined in', 'engaged in') आलापाः यैः ते (स्यादाभाषणमालापः। अ० 'chatting', 'general conversation'). कामिनः—gallants, persons under the influence of passion; see I,2. प्रत्यहं—Every day. *cf.* प्रतिदिनं in I,58. धन०यशः—धनपतिः see I,7;II,10, and 12. रक्तकण्ठैः—see टीका. उद्गायद्भिः singing aloud. किन्नरैः सार्धम्—*the inde.* सार्धम् governs (like सह and साकम्) the *instru.* For किन्नर *see in* I,56. वैभ्राजाख्यं—see टीका and I, 25 notes बहिरुपवनं—same as बाह्योद्यान in I, 7. निर्विशन्ति—see I, 62; II, 47. *lit.* enter; hence, 'enjoy'.

(9)

As remarked in I,37 the अभिसारिका is a favourite theme with poets and Kâlidâsa takes every opportunity to speak of her in this stanza again.

यत्र—कामिनीनाम्—see I,63. नैशः—nocturnal, see टीका. मार्गः-सवितुः—*geni. sing.* of सवितृ the sun. उदये [सति] see I, 38. सूच्यते—is indicated. All the *instru.* phrases (which one and all, are fully explained by Malli.) mention the different articles which are found on the road in the morning and which indicate the path by which the Abhisârikâs had gone overnight to the rendevouz to meet their lovers. मुक्ताजालैः—see I,63. हार =a pearl-string, see I,31a. In the reading स्तनपरिमलच्छिन्नं we must understand that the fragrant cosmetics with which the bosom was annointed imparted their smell to the pearls.

(10)

Kalidâsa loses no chance of praising Shiva; and devotes part of this stanza to him; referring to the fear in which he is held by that all-powerful God of Love; and in the latter half speaks about the artful and sportive women of Alakâ who successfully produce havoc among gallants.

यत्र—मन्मथः—मनः मथ्नाति असौ or मत् (मननं शास्त्राभ्यासजन्यं ज्ञानं) मथ्नाति इति. धन०सखं—For धनपति see I, 7 and II, 8. तं—see note on सः in I,2. देवम्—साक्षात्—'in person.' सह अक्षिण साक्षः It may be noted that the word अक्षिन् when used in a secondary sense is to be taken as अक्ष. वसन्तं—मत्वा—thinking. Note the use of the expression, the God of Love is so much afraid of Shiva that he does not even ascertain if Shiva is actually there in Alakâ or not; he only 'thinks' he is there, and holds back from molesting the inhabitants of the city. भयात्—षट्पदज्यं—(षट् पदे=षट् पदानि अस्य *lit.* the six-footed द्विरेफपुष्पलिड्भृङ्गषट्पदभ्रमरालयः।अ०; see II,2b for the bow-string of Cupid. चापं—प्रायः—this word is used in a special sense 'vigorously', 'energetically'. न वहति does not bear *i. e.* does not use. तस्य—of Cupid. चतु० विभ्रमैः—चतुर=see I,21a; विभ्रमाः see I,28;47, and II,11. कामिलक्ष्येषु—see टीका; लक्ष्य is an object at which a missile is aimed; a 'mark'; a 'butt'. The कामीजन of the city are the marks. अमोघैः—'unfailing', 'not ineffectual'. आरम्भः—undertaking, work, mission. see I,54. सभ्रु०नयनैः—भ्रुवां भङ्गाः knitting of the eyebrows; भ्रुभङ्गैः सहितं सभ्रुभङ्गम्, now see टीका. भ्रूभङ्ग is one of the acts of feminine coquetry called सुकुमार. *Cf.* नाग० I-1. सिद्धः (accomplished) एव—certainly, just, exactly. The particle एव occurs in no less than ten stanzas throughout the poem, in this sense.

The poet means to imply that even the arrows of Cupid may prove ineffectual but the glances of amorous women are sure and effective.

The Readings—(*c*) कामलक्ष्येषु—कामस्य लक्ष्याः, तेषु. (*d*) चटुल=Sportive, vivacious.

The figure is प्रतीप (converse). There seems to be रूपक also which is प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥ निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥ when things that are well-known to be stand-

ards of comparison are themselves turned into objects of comparison or when things which are standards of comparison are declared to be useless it forms रूपक. *Kane*.

(11).

The decorations of women are divided into four classes as mentioned in the टीका of the preceding *stanza*; they are (1) those that are to be put in the hair; (2) those that are to be put on the limbs of the body, such as jewels; (3) those that are to be worn on the person, such as clothes; and (4) those that are to be annointed over the body; *viz*: cosmetices and similar unguents. The Kavikaṇṭhâhâra divides female-decorations as (1) आवेध्य such as 'ear-rings' (2) बन्धनीय, such as flowers, etc., (3) क्षेप्य as anklets; and (4) आरोप्य as necklaces, garlands. All these are gained by the women of Alaká without any effort, since the कल्पवृक्ष yields them.

यस्यां—चित्रं वासः diverse-coloured apparel. नयनयोः विभ्र०-दक्षम्—विभ्रमाणां (see fore-going stanza, and I—28, 47) of 'sportive or amorous gestures'—आदेशः (instruction); तस्मिन् दक्षं (*skilful*). मधु (wine, see II, 8 and 32). किसलियैः सह (along with tender sprouts) पुष्पोद्भेदं—पुष्पाणां उद्भेदः (budding forth) तं. भूषणानां विकल्पान्—Variety of ornaments. च चरण०योग्यम्—चरणौ कमले इव चर०कमले; तयोः न्यासः ('applying, annointing'; mark the other senses of न्यास in I,55 and I,55); तस्य योग्यम् (क्षनम् suitable, adapted; see कुमा०५।६९) compare with this चरणोपभोगसुलभः शा०४।१५. लाक्षारागम्—see टीका. लाक्षा=अलक्त is a red dye prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Pâlâsha, the Indian fig-tree, and some others. It punctures the bark whence exudes a milky juice with which the insect surrounds itself in a kind of nest, which when dry may be broken off, and used for various purposes" M. W. [एवम्]. सकलम्—all. अबलामण्डनम्—toilet-requisites for women. एकः—sole, only one. कल्पवृक्षः—see I,62;II,3). सूते—yields.

(12).

In this and the next four stanzas the poet describes his own house and gives certain identifying marks to his messenger.

तत्र—(there in Alakâ) the correla: of यत्र and यस्यां in the preceding stanzas. धन०गृहान् उत्तरेण—धनपतेः (see I, 7; II, 10) गृहाः (mansion. see टीका. The *plu.* is used to indicate the high rank of the ' pile of buildings '. *cf.* इमे नोगृहाः in मुद्रा०) तान् the accu: being used according to ' एनपा द्वितीया ' पा०२।३।३१ by which the word governed by one ending in the affix एनप् is *optionally* put in the *accu:* or *geni.* Malli: himself observes the reading गृहात् and explains it by taking उत्तरेण as an *instru.* and *adj:* to तोरणेन. If उत्तरेण be viewd as an *inde.* ending in एनप् then the एनप् comes *optionally* after the words उत्तर, अधर, and दक्षिण as an अस्ताति affix (see *Pa.* V,iii, 27) to denote ' direction. ' Mark the difference in the sense of उत्तरेण here and in 1, 16. अस्मदीयं—see टीका. The त्यद् or सर्वनाम words are called वृद्ध *i. e.* those that have the first vowel in them as having undergone वृद्धि (see पा०१।१।७४ and ४।२।११४.) अगारं—house; note how careful is the poet in using the *sing.* in contrast to गृहान् since his house cannot be a palatial mansion like that of his master (Kubera) but a modest one ' भवनागारमन्दिरम् । ' अ०. सु०चारुणा—सुरपतेः (of the lord of Gods *i. e.* Indra) धनुः (see I, 15) सु०धनुः इव चारु (charming), तेन (agreeing with तोरणेन). तोरणेन—तोरणोऽस्त्री बहिर्द्वारम्। अ० 'portal arch.' दूरात् लक्ष्यं—visible from a distance; mark the use of लक्ष्य as a *noun* in the preceding stanza. यस्य refers to तोरण. Malli. seems to take it with अगार implying ' inside the compound-wall near the house '). उपान्ते—near, in the vicinity of. Malli.'s rendering fits in if उपान्त be taken literally. Compare the senses of the word in I, 18 and I, 24) मे कान्तया वर्धितः कृतकृतनयः—कृतकः (generally used at the end of a compound in the sense of 'adopted', 'taken up.') चासौ तनयश्च. It seems to have been a frequent diversion to have a tree or a bird, or a quadruped almost as a foster-child; thus we have सोऽयं पुत्रकृतकः ते मृगः। शा०४।१३ or अमुं पुरः पश्यसि देवदारुं । पुत्रीकृतोऽसौ वृषभध्वजेन ॥ कु०). हस्त०नमितः—प्राप्तुं योग्यः शक्यः वा प्राप्यः ; हस्तेन प्राप्याः हस्तप्राप्याः (those that can be reached by the hand without any other appliance) ; ह०प्राप्याश्च ते स्तबकाश्च; तैः नमितः. बालमन्दारवृक्षः—बाल=young, see बालकुन्द in II, 2; *cf.* बाल्लेंडु or बालातपः ; for मन्दार see II, 4, 9. अस्ति.

The important readings are:—(*a*) अत्र for तत्र. गृहात् for गृहान् (*b*) त्वदमर° for °सुरपति° (*c*) यस्योद्याने for यस्योपान्ते. (*d*) विनतः for नमितः.

(13)

The well in the compound described.

अस्मिन् च मरकत०-मार्गा—(agreeing with वापी) मरकतस्य (see I,31a) शिलाः (slabs) see टीका. सोपान see I,50. स्निग्ध०नालैः—वैदूर्य (a kind of gem, *lapis lazuli*, found in the विदूर mountain; the affix य comes in the sense of 'what manifests itself there' after the word विदूर by पा०४।३।८४); वैदूर्याणां नालानि (stalks); स्निग्धानि=glistening, shining; see टीका. हैमैः—see I,31b. विकचकमलैः—विकचानि च तानि कमलानि च, तैः by full-blown lotuses —छन्ना=covered (see छन्नोपान्तः I,18) वापि 'a well' [अस्ति]; यस्याः तोये कृतवसतयः—कृता वसतिः (see I;1,7, 37,45) यैः ते हंसाः (see I,23,57) व्यपगतशुचः—व्यपगतं (gone, disappeared) शुक् (see II, 25) येषां ते. त्वां प्रेक्ष्य अपि सन्निकृष्टं मानसं (see I,11,62) न आध्यास्यन्ति—do not even think of.

The Readings are—(*b*) स्यूता, स्फीता for छन्ना. कमलमुकुलैः for विकचकमलैः (*d*) नध्यास्यन्ति for नाध्यास्यन्ति.

The figure is विशेषोक्तिः (**Peculiar Allegation**) which is said to occur when even though all the well-known causes are *said to be present the effect is said to be absent.*

The Hansas have been mentioned (*vide* I,11) as avoiding the rains and making lake Manasa their habitat during the four rainy months when clouds gather, and pour down showers, making all ponds, lakes, rivers, etc. turbid. The poet says that those Hansas who are in the pond in my compound do not care to fly away at your approach, since they are confident that you as my friend and message-bearer will not muddle the water and make it unwholesome for them.

(14).

The pleasure-hill on the margin of the well.

तस्याः तीरे पेशलैः (beautiful, charming) इन्द्रनीलैः (see I, 46.) -रचित-शिखरः (रचितं=arranged see I, 31*a* formed) शिखरं यस्य सः. कनक०प्रेक्षणीयः—(प्रेक्षणीयः see I, 18) pleasing to look at, on account of being engirt with golden plantain-trees. क्रीडाशैलः—pleasure-hill [अस्ति]. see I, 60; II, 14, 18. हे सखे उपान्त० तडित्वत्—उपान्तेषु (see यस्योपान्ते II, 12) स्फुरित=gleaming, flashing; *cf.* the meaning with that in I, 15. In I, 27 the sense is *very nearly* akin to what it is here). त्वां प्रेक्ष्य मद्गेहिन्याः (मम

गेहिनी, तस्याः) प्रियः (favourite) इति as such (see note on इति 1, 5, 14, 16; *cf.* इति गणै वीक्ष्यमाणः I, 33. कातरेण चेतसा (with rapturous but uneasy heart); तां एव स्मरामि.

The figure is स्मरण (Reminiscence) which is सदृशानुभावात् वस्तुस्मृतिः स्मरणम्.

(15).

Two trees in the garden by the side of the well; namely Ashoka and the other Bakula, (of which the Yaxa has a vivid recollection), are here described by him to the cloud as marks of identification (among others) to enable him to make out the house.

अत्र—कुरबकवृतेः—see I, 23 for वृति and II, 2 for कुरबक; see टीका for compound. माधवीमण्डपस्य—The माधवी—*Goertuera racemosa*—is a large and beautiful creeper called मधुमालती in Marâthi, bearing bunches of red and white fragrant flowers and having thick foliage (which appear during spring time on account of which it is also called वासन्ती, or अतिमुक्त). For other names see टीका. The creeper is best suited for bowers. It is frequently referred to by Kâlidâsa and Jayadeva (both of whom praise it highly in their writings; see *Shákuntala* and *Gita* Govinda). प्रत्यासन्नौ—Situated in the vicinity of; from प्रति and आसन्न [*p.p.* of आसद् to sit near]; compare the use of the word with that in I,4 where it refers to 'nearness of time' while here it indicates ' nearness of location. ' चलकिसलयः—चलाः (moving about, see I, 12 and II-11,43) किसलयाः (new, tender sprouts) यस्य सः; see टीका for the moving of the tender leaves. रक्ताशोकः see टीका. The Ashoka—*Jonesia Ashoka*—is a sturdy but very beautiful tree its flowers are large and richly tinted either red or orange or white according to the age of the blossom, it has very pretty leaves. च—कान्तः (charming, pleasing to look at) केसरः—The Bakula—*Mimusops Elengi*—is a large shady tree bearing pretty star-like flowers having strong smell. [स्तः]. एकः—the one, the former here *viz*: the Ashoka. मया सह तव सख्याः—your friend (*i. e.* my wife). वाम°भिलाषी—वामः (see I, 10; 33) चासौ पादश्च वामपादः (the left foot. For the particular significance of this read the टीका; and see Ratnâvali. It is a general supposition —at least it was so among ancient classical writers—that certain trees flowered only under the influence of female-touch

as cited by Malli.) वामपादं अभिलषति इति वाम॰भिलाषी (desirous of a kick of the left-foot). अन्यः—the other *i. e.* the Kesara or Bakula-tree. दोह॰छद्मना—(दोहद् is *pri.* the longing of a pregnant woman for any particular object; thence, the 'object itself.' It also signifies the supposed yearning of plants (referred to in the quotation in the टीका, before they blossom); दोहदस्य छद्म (guise, pretext. The word छद्म is generally used at the end of a compound in this sense) तेन. अस्याः *i. e.* तव सख्याः मत्प्रियायाः—वदनमदिरां—वदने मदिरा (wine held in the mouth) तां; the word वदन is used to signify the 'mouth' (as here) and also the 'face or countenance' as in I,39. कांक्षति—hankers after, earnestly desires, longs for (see आकांक्षन्ती II,26).

The figure is सहोक्तिः (connected description) सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ॥ When one single expression by the force of the meaning of *'with'* implies two interpretations it is called सहोक्तिः It must be borne in mind that in सहोक्ति, as in all figures of sense, there ought to exist सहृदयहृदयाल्हादकारित्व *i. e.* power of creating a pleasing sensation in the heart of the appreciating reader.

(16).

The tame peacock—pet of the Yaxini—described.

तन्मध्ये—between the two trees mentioned in the fore-going stanza, see टीका. अन॰प्रौढानां—अति प्रौढाः (matured, grown hard) अतिप्रौढाः; न अतिप्रौढाः अन॰प्रौढाः; अ॰प्रौढाश्च ते वंशाः (Bamboos; in I,3 the sense is quite different) च; अ॰प्रौ॰वंशानां प्रकाशः इव प्रकाशः येषां तैः मणिभिः (by precious stones). Kâlidâsa seems to be peculiarly inclined towards emeralds and green stones; thus (in I,31b) he speaks of the stones as शष्पश्याम in colour. मूले—at the base at the foot. बद्धा—bound down, fixed [एतादृशी] काञ्चनी (golden; see टीका). वासयष्टिः—वासाय यष्टिः 'a perch', a 'roosting-rod'. स्फटिकफलका—see टीका and I, 51, 62 [अस्ति] The arrangement seems to be something like this—a perpendicular golden rod is fixed in the ground and made fast by a pavement of green-stones; on the top of the rod is the flat crystal slab for the peacock to sit. यां-on which वासयष्टि. मे कान्तया शिक्ष॰ सुभगैः—(see टीका for compound. The word सुभग in the sense of 'agreeable' has been used by the poet in no less than a dozen stanzas *e. g.* I-10,40,42). तालैः—by the clapping of the hands.

नर्तितः—*pa. pass. part.* of नृत् to dance) वः सुहृत् (see I, 38 the peacock is always over-joyed 'at a shower of rain when he spreads out his plumage and begins to cry out, hence, he is called the cloud's friend). नीलकण्ठः—the peacock. The neck of the peacock has a remarkably bright blue colour, hence नीलः कण्ठः यस्य सः. The word is used in reference to Shiva for which see I, 33). दि०विगमे—दिवसस्य विगमः (end; *cf.* I, 55) तस्मिन् अध्यास्ते—By पा०१।४।४६ quoted by टीका the roots शी 'to lie down' स्था 'to stand' and आस् 'to sit' when preceded by अधि govern the *accusa*: of the place where these actions are performed.

The readings are:—(*a*) तत्तन्मध्ये for तन्मध्ये च. (*b*) नद्धा for बद्धा. (*c*) सभ्रूभङ्गं करतललयैर्नर्तितं for तालैः शिञ्जा०नर्तितः

The commentary has fully discussed the figure here and puts it down to be उदात्त in all the five Stanzas which describe the Yaxa's house in Alakâ.

(17).

The Yaxa has till now described five particular marks to help the cloud to make out his house; but *they are all in the* compound attached to the house. *Now he describes a sign* emblazoned on the wall of the house itself.

हे साधो oh good sire! see टीका. In II,25 the word साधु in its *femi.* form is used in the sense of 'chaste'. हृदयानिहितैः—Steadily retained in the mind; see II, 24. एभिः लक्षणैः—recognising signs. Those that have been narrated in sts. 12–16 are:—the portal arch, the well or perhaps pond, the pleasure-hill, the red Ashoka tree and the Bakula. च=as well as. द्वारोपान्ते—द्वारस्य उपान्तः (near the door-way; note the use of उपान्त in II–12 and 14) तस्मिन्; perhaps उपान्तयोः would have been more appropriate than the *sing*: since two embelms the शङ्ख and the पद्म are spoken of as painted on both sides of the door. The *Shankha* and *Padma* are two of the nine treasures of Kubera, see टीका). लि०वपुषौ—see टीका. शं०पद्मौ—दृष्ट्वा नूनं अधुना—मद्वियोगेन—see टीका. क्षामच्छायं—क्षामा (generally used in the sense of 'emaciated' as in क्षामक्षामकपोलमाननं; here, however, it signifies 'decreased', 'almost lost' see II–19, 26.) छाया (splendour 'brightness') यस्य तत् भवनं (house), लक्षयेथाः—make out. Every one has an experience more or less of the dullness of a house

during the absence from it of its lord-master. [तथाहि] सूर्यापाये—सूर्यस्य अपायः (disappearance, going down) तस्मिन् [सति] *loca. abso.* कमलम् स्वां अभिख्यां=beauty, splendour *cf.* काव्यमिख्यातयोः र०I,46. न पुष्यति—'does not exhibit' or 'display'. *cf.* वपुरभिनवमस्याः पुष्यति स्वां न शोभां । शा०?।१९. खलु—certainly.

The readings are:—*(a)* मनासे for हृदय ; लक्षणीयं for लक्षयेथाः (*c*) मन्दं° for क्षामः° see I, 38; II, 31,51 and 2 b.

The figure is दृष्टान्त (**Exemplification**) which is 'सधर्मस्य वस्तुनः प्रतिबिम्बनं' *i. e.* "the reflective representation of an object possessing properties similar to the उपमान.

(18).

The cloud is advised to perch upon the hill, to cast his flash of lightening through the window and carefully take a survey of the interior of the house and then to enter it.

हे मेघ शी०हेतोः—शीघ्रं सम्पातः ('descending'. This word is more frequently met in astronomical writings in the sense of ' conjunction'), तस्य हेतुः; तस्य see I—25,43;II,43. सद्यः—' instantly ' *see I-11,24, etc.* कलभतनुतां—*see* टीका. गत्वा—प्रथमकथिते—प्रथमं कथितः in II,14; तस्मिन्. रम्यसानौ—रम्याणि सानूनि यस्य सः, तस्मिन् one whose slopes are delightful. क्रीडाशैले निषण्णः—see शृङ्गे निषण्णः I,52. अल्पा०भासम्—अल्पा चासौ अल्पा च अल्पाल्पा a Karma:, the sense being 'a little', 'tolerable'; see I,9) अल्पाल्पा भाः यस्याः सा, तां. according to प्रकारे गुणवचनस्य पा० ८।१।१२. ' An attribute is repeated when it is meant to express that the said attribute belongs to a thing only to a limited degree and the double word is treated like a Karmadhâraya ', and the first member is looked upon as a masculine form ; thus after the formation of the compound here the first member would be अल्प. खद्यो०निभां—खद्योतानां (of fire flies ' खद्योतो ज्योतिरिङ्गणः) आलीं (पङ्क्तिः a line, a row वीथ्यालिरावली पङ्क्तिः । अ०). I do not see how the word आली is put with a long ई); तस्याः विलसितं (flashing, sparkling; see I—38,47); तेन निभा (similarity ' resemblance '; the word निभ in this sense along with a few others mentioned in the quotation is always to be the last member of a compound स्युरुत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशोपमादयः । अ०) तां. विद्यु०दृष्टिं—विद्युतः उन्मेषः (' playing ', 'shining' 'flashing', of the lightening; *cf.* उन्मेषं यो मम न सहते

जातिवैरी निशायाम् ।) सः एव दृष्टिः तां अन्त°पतिताम्—भवनस्य अन्तः अन्तर्भवनम् (an अव्य० comp. see II,8 and 14) अन्तर्भवने पतिता तां—कर्तुम्—अर्हसि—see (I,40 and 53).

The readings are—(*a*) तत्परित्राण° for शीघ्रसंपात° in which case तस्याः परित्राणं preservation of her *i.e.* my wife. (*c*) °भासां for भासं.

The figure is taken to be उपमा mixed with रूपक (metaphor).

(19).

This and the next stanza together describe the lady of the house; the two stanzas may therefore be said to form a युग्म; see II,22 for definition. तत्र—in the house. तन्वी—slender-limbed. By पा०४।१।४४ 'वोतो etc.' the affix ङीष् is *optionally* employed in the *femi.* after a word expressive of a quality and ending in short उ as here in the word तनु. श्यामा—youthful; note the other sense in which this word is used in II,41. शिख०दशना—see टीका. पक्व०ष्ठी—For बिम्ब see बिम्बाधर in II,5; and टीका. The compound belongs to the शाकपार्थिवादी class for which see note on छायातरु in I,1; and the *fem.* form °धरोष्ठी is by पा०४।१।५५ by which the feminine ङीष् (ई) comes optionally after compounds ending with नासिका, उदर, ओष्ठ, जंघा, दन्त, कर्ण, and शृंग. मध्ये—क्षामा=Slender, delicate. चकि०प्रेक्षणा—चकिता (alarmed, timid, see I-14,27) चासौ हरिणी च; च०हरिण्याः प्रेक्षणानि (eyes); now see टीका *cf.* चकितहरिणी प्रेक्षिते २।४१. The rolling tremulous eyes of the deer are really most delightful to look at. Besides, the टीका mentions that the Yaxa's wife was a पद्मिनी who has deer-like eyes, on the authority of रतिरहस्य. निम्ननाभिः—निम्नः (deep) नाभिः यस्याः सा. श्रोणीभारात् (the heaviness of the hips is considered a point of great beauty in women by Sankrit writers). अ०गमना—अलसं (slow) गमनं (gait; *cf.* गमनमलसं । मा०मा०१।१७) यस्याः सा. स्तनाभ्यां स्तोकनम्रा—स्तोकं 'slightly' नम्रा (an अव्य० compound) या—correlative of तां in the next stanza). युवति-विषये—'among', 'in the case of' young women, 'in the department of' young women; read टीका. धातुः (of the Creator). आद्या (first) सृष्टिः (creation) स्यात्. *cf.* या सृष्टिः सृष्टुराद्या । शा०१।१ also चित्रे निवेश्य etc. शा०१।४३. The word आद्या is not used in the text in the sense in which it is used in Shâkuntala. For स्यात् see 8, 39 51, 54, 56, 58, 61; II, 34, 41.

The figures in this stanza are उत्प्रेक्षा in the first half and रूपक in the second half.

(20).

मयि सहचरे (*lit.* one who is always with another as an almost inseparable companion; an associate. दूरीभूते—a च्वि form; *see note* on श्रेणीभूत I,21A [सति] चक्रवाकी (The चक्रवाकी = female of the Ruddy goose (*Anas Casarca*). The male and female of these birds keep together during the day and are looked upon as patterns of constancy and connubial affection; but a curse was pronounced upon the bird by Râma for its having laughed at him while he was seated on the margin of lake Pampâ bemoaning the loss of Sitâ. Under the curse the pair get separated at sunset from one another, perhaps on the two sides of a stream, and cry out for each other in a very plaintive strain). परिमितकथां—परिमिता ('measured', 'limited') कथा ('speech') यस्याः सा. एकां—'alone' separated from her mate. 'solitary'. तां—referred to in the previous stanza. मे—*द्वितीयं जीवितं (cf. त्वं जीवितं त्वमसि मे हृदयं द्वितीयं। उत्त०३।८)* इव जानीथाः—*2nd sing.* of the *Poten: Atma.* of ज्ञा 'to know'. गाढोत्कण्ठाम (गाढा = keen, deep, excessive, intense) उत्कण्ठा (eagerness, see टीका.) यस्याः सा तां; *cf.* गाढोत्कण्ठाललिततुलितैरंगकैः। मा०मा०१।१५. बालां—an inexperienced young woman = मुग्धां. The रतिरहस्य says 'बालात्वा षोडशाब्दात्तदुपरि तरुणी त्रिंशतं यावत्. In the कादम्बरी she is taken to be about 18 years old 'दिङ्मत्वादपरिज्ञायमानवयः प्रमाणमप्यष्टादशवर्षदेशीयमिवोपलक्ष्यमाणाम्; while the हर्षचरित speaks of her as 'कुमारी किञ्चिदुन्मुक्तबालभावे भूषितनवयौवने वयसि वर्तमाना' from which it appears that बाला is a young woman in whom youth is fully developed but not yet gone to a mature condition. एषु दिनेषु गच्छत्सु [सत्सु] शि०मथितां—see टीका. पद्मिनीं वा (=इव. The particle वा has three senses: (1) समुच्चय 'as well as' (2) उपमान 'like', 'as' (=इव) and (3) विकल्प 'optionality' a sense mostly restricted to grammar). अन्यरूपां जातां मन्ये—I think, I believe.

The readings are:—(*a*) जानीयाः for जानीथाः; (*c*) गाढोत्कण्ठागुरुषु for गाढोत्कंठां गुरुषु; बाला for बालां: (*d*) जाता for जातां; °मथिता for °मथितां; पद्मिनी for पद्मिनीं and °रूपा for रूपाम्.

The figures are उत्प्रेक्षा, अतिशयोक्ति and उपमा.

(21).

तस्याः प्रियायाः (of that beloved described in the two foregoing stanzas. (see note on प्रिय in I,9 and the formation of the word in the following stanza. प्रब०नेत्रम्—see टीका. बल by itself signifies 'great' as in बलवदस्वस्थशरीरा ; the addition of the prefix प्र intensifies the meaning to 'excessive'. रुदितं (weeping; *cf.* अत्यन्तमासीद्रुदितं वनेऽपि र०१४।६९) तेन उच्छूनं (*p. p.* of श्वि 1, *Pa.* 'to grow', 'to increase' with the *part.* उद् imparting the sense of 'up'; hence, 'swollen'. निश्वासानाम्—see II, 28. अशिशिरतया—शिशिरस्य भावः (condition of coldness; for the addition of ता see note on कामुकत्व I,24), न शिशिरता अशिशिरता, तया (by the 'non-coldness' *i. e.* heat [suppressed in the heart]. भि०धरोष्ठम्—भिन्न ' one different from the original condition; the original was like a Bimba—different from it would be, or rather is 'pale'. अधरोष्ठ—अधर by itself means the 'lower lip' or the 'lip' whether lower or upper; sometimes 'the lip' generally, when ओष्ठ is superfluous ; but we find अधरोष्ठ to be very current and the only way to reconcile it would be to look upon अधर signifying 'lower', 'nether'. हस्तन्यस्तं—see I,59. *लम्ब०त्वम्—लम्बाश्च ते अलकाश्च च लम्बा०काः, तेषां भावः लम्बा०त्वम्* the condition of the hair being unkempt or hanging over the face; see टीका. अस०क्ति—न सकला असकला; अस° कला व्यक्तिः (*lit.* disclosure, ' appearance ') यस्य तत्. मुखं त्व०कान्तेः—तव अनुसरणं (' chasing ', ' following ', ' pursuing ' to cover it. Apte renders अनुसरण by ' conformity to ') त्वदनुसरणं (the following of the cloud) तेन क्लिष्टा (made dull, dimmed) त्व०क्लिष्टा ; now बहुव्रीहि. *cf.* हिमक्लिष्टप्रकाशानि ज्योतींषि. इन्दोःदैन्यं—दीनस्य भावः इति ष्यञ् *cf.* विक्र०३।६. बिभर्ति नूनं—see टीका.

This stanza gives a picture of a woman overcome by despondency and the different attitudes under different feelings are explained in the टीका.

The readings are—(*a*) बहूनां agreeing with निश्वासानां in place of प्रियायाः (*b*) °धरौष्ठम् for °धरोष्ठम्. (*c*) हस्ते न्यस्तं for हस्तन्यस्तं (*d*) त्वदुपसरण for त्वदनुसरण.

The figure is निदर्शना (Illustration) since an impossible connection between the इन्दोः दैन्यं and प्रियायाः मुखं is indicated leading to the existence of similarity.

(22).

हे मेघ—सा ब०कुला—absorbed in worshipping (for बलि see I,34,55) वा वि०तनु—विरहेण (see I—1,8,9,29; II—26 and several other stanzas) तनु (emaciated see II,39; *cf.* तनु=slender in तन्वी II,19 or तनुता in II,25a) वि०तनु agrees with मत्सादृश्यम्. भावगम्यम्—भावेन (by conjecture) गम्यम् (to be guessed, to be conceived. Since the यक्षिणी was in Alakâ and her husband on Rámagiri there was no chance of her seeing him; hence, she only forms conjectures of his leanness. मत्सादृश्यम्—सदृशस्य भावः (a condition in which similarity is indicated. In this there must be some other object out of which the similarity can be brought out and there is a difference between सादृश्य and प्रतिकृति the first being solid as it were, and the second being a flat surface. See सादृश्यप्रतिकृतिदर्शनैः प्रियायाः । र०८।९२; but we have सादृश्य=' likeness ', ' portrait ' in various places the original speciality of meaning not being preserved; hence the टीका refers to the above quotation from Raghu and gives authority of the अक्षय्यकोश for this meaning 'likeness'. लिखन्ती (portraying). (वा—note the use of this particle here and in II,20.) मं०वचनां—मधुराणि (मधु माधुर्यं राति अस्त्यत्र वा आतोनुपसर्गश्च इति कः पा०३।२।३ ; ' sweet ', ' pleasant ', ' melodious ' स्वादुप्रियौ च मधुरौ । अ०) वचनानि (' speech, ' prattling) यस्याः सा, तां. पञ्जरस्थाम्—पञ्जरे तिष्ठति सा, तां. सा (शा) रिकां—the Sârikâ is the talking starling or Mainá—*Acrido Therestristes*—a very talkative small bird with a yellow beak and feet and red eyes. The bird along with the parrot seems to have been a favourite pet among townsmen since Vatsyâyana mentions it as one of the recreations of a gentleman to teach both or either of these birds to talk. ' भोजनानन्तरं शुकसारिकाप्रलापनव्यापाराः नागरिकस्यः ' पृच्छन्ती—आयि रसिके—oh thou ' graceful ', ' charming ' bird. भर्तुः स्मरसि—the idiomatic use of the *genitive* as an object is by 'अधिगर्थ etc. पा०२।३।५२ *i. e.* the object of verbs (अधिक्+अर्थ) having the sense of 'remembering', 'thinking about' and of दय् 'to give, to pity, to move' and of ईश् to rule or be master of, is put in the *geni. e. g.* हा देव नन्द स्मरति ते राक्षसः प्रसादानाम् । मुद्रा०२ or अस्मार्षीज्जलनिधिमन्थनस्य शौरिः । शिश०८।६४. Sometimes the *accu.* is also used. कच्चित्—this is an *interro. part.* putting the whole fact conveyed by a sentence as a question; *cf.* कच्चिते कुशलं राजन् कच्चित्ते विजिताः सर्वे रिपवः । रामा०बा०५२।७. हि—Since, because.

त्वं तस्य प्रिया (favourite; see I,29). इति—The use of this *particle* is very varied, thus it is frequently an exponent of the direct construction without the verbs of 'speaking', 'showing', 'thinking' 'desiring' etc being expressed. ते=तव आलोके—'within the range of sight'. In St. I,3 the word conveys the sense of 'view', while in I,37 it signifies 'light'. पुरा—in a 'short time', 'without much waste of time'. In this sense the *particle* पुरा as also यावत् are used with the *pre. tense*-form of a verb to convey the idea of futurity not far distant by यावत्पुरा निपातयोर्लट् पा०३।३।४. निपतति—This verb is to be construed with the next two stanzas. In fact the three stanzas together may be looked upon as a विशेषक. More than one stanza having a syntactical connection have particular names in Sanskrit द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकं। कलापकं चतुर्भिः स्यात्तदूर्ध्वं कुलकं स्मृतं ॥ In this विशेषक before us we have the verb in the first and the subject with its adjectival clauses in the three stanzas.

The important readings in the stanza are:—(*c*) वचनं °for °वचनां in which case the compound is to be an adverbial one. (*d*) निभृते for रसिके where निभृत may be taken as 'well-conducted', 'modest'; *cf.* अनिभृतकराः in *II,5*.

(23).

हे सौम्य— (see I,49; II,35,51) वा= or. म०वसने—मलिनं (old, dull in colour by prolonged use) वसनं (garment, cloth; see I,41; the phrase सलिलवसनं is met in place of the मलिनवसने, in some copies and is explained as 'cloth wetted by the wiping of tears'. I do not consider this a happy substitution) यस्य सः तस्मिन्; qualifies उत्सङ्गे. It may be said to be a fairly well-established custom among Indian women not to wear rich garments or adorn themselves when their husbands are away and they are विरहविधुराः or rather प्रोषितभर्तृकाः so much so that they are to allow their hair to remain unkempt; see St. 25 below. उत्सङ्गे—on the lap. For the different senses in which this word has been used see notes I,63. वीणां—the lute. A stringed instrument used particularly in keeping the voice in singing under control. निक्षिप्य—after placing. Mark the use of the word निक्षिप्य implying a certain idea of 'carelessness' as a result of despondency'. मद्गो०ङ्कम्—see टीका= 'having my name as the distinguishing characteristic'. विर०-

पदम्—विरचितं पदं (even the *plural* पदानि may be taken) यस्मिन् तत्—one in which a clause (पद) is so interwoven; or, one in which a series of clauses are arranged. It looks if मद्रोत्राङ्कम् qualified पद it would have made a better meaning. गेयम्—पदस्थो हि स्वरसङ्गतो गेयम् (a song is that in which the harmony is well-balanced. उद्गातुकामा—see टीका, and II,8; the *pre. parti.* or the *Infinitive of purpose* of a root loses its final nasal when followed by काम or मनस् according to the Vártika लुम्पेदवश्यमः कृत्ये तुं काममनसोरपि in पुषोदरादिनि यथोपदिष्टम् पा०६।३।१०९. नय०लिलैः—आर्द्रां—तन्त्रीं (the lute; or its wire) कथञ्चित्—सारयित्वा—'having adjusted by tightening and stretching the strings to suit the harmony'. Malli.'s explanation is different 'having rubbed and wiped the strings to remove the moisture on them. For both these meanings the reading तन्त्रीः would be decidedly better. भूयोभूयः—*inde.* repeatedly; over and over again. स्वयमपि—कृतां arranged—मूर्च्छनां=melody; a well-regulated rise and cadance of sounds through the seven notes of the gamut; see टीका. There are 21 varieties of मूर्च्छनाः resulting from the combination of the *seven notes* षड्ज, ऋषभ, गान्धार, *मध्यम, पञ्चम, धैवत, and निषाद*; and the *grámás* which are three *viz*: षड्ज, मध्यम, and गान्धार. It is further said that heavenly beings such as the यक्षाः and किन्नराः sing in the गान्धार pitch 'भूर्लोकाज्जायते षड्जः भुवर्लोकाच्च मध्यमः। स्वर्गाच्चान्यत्र गान्धारो नारदस्य वचो यथा ॥. विस्मरन्ती—forgetting, missing on account of the mind being distracted [सा ते आलोके निपतति].

The readings are:—(*c*) तन्त्रीरार्द्रां for तन्त्रीमार्द्राम्. (*d*) *स्वयमधिकृतां* for *स्वयमपि कृतां*.

(24).

वा—विर०स्थापितस्य—see टीका; अवधेः—of the period [of exile] शेषान् मासान्—since we have been told in I,2 'कतिचिन्मासान् नीत्वा' etc., there were some more months remaining and the devoted wife, he imagines, must be engaged in keeping a reckoning (in a very primitive manner according to modern ideas, but having a poetic charm about it) using tender flowers for the purpose. देहलीदत्तपुष्पैः—देहल्यां (on the threshold; several of the commentators have said that the lower sill of a door was made of the wood of उदुम्बर *'ficus religiosa'*; why this particular wood was selected I cannot say) दत्तानि (arranged, piled, or heaped

up) पुष्पाणि, तैः. गणनया—by गणना=counting, enumeration. भुवि विन्यस्यन्ती (putting down, placing). वा हृ०रम्भम्—हृदये (in the mind, see I,10; *cf.* हृदयनिहितैः in II,17) निहितः (placed); हृ०-निहितः आरम्भः (beginning, see I,36,54; mark the other senses of the word in I,23 and II,10. I think the *plu.* आरम्भाः and the sense attributed to it by Malli. ought to be preferred) यस्मिन् तत्. मत्संगं—आस्वादयन्ती (enjoying, indulging=अनुभवन्ती); [ते आलोके निपतति]. प्रायेण—*inde.* 'usually', 'generally'; same as प्रायशः I,11 or प्रायः II–9,30. रमणाविरहेषु—रमणानां (*of lovers* or husbands; see I,37) विरहाः, तेषु. एते अङ्गनानां—see I–11,14, विनोदाः—amusements. [भवन्ति].

The readings are:—(*a*) *गमनादिवसप्रस्थितस्य* for विर०तस्यं. (*b*) *मुक्त* for दत्त. (*c*) *मत्संभोगं for मत्संगं वा* and *संभोगं* or *संयोगं for मत्संगं* retaining the वा. (*d*) *°विहिता स्व° for °विरहेष्व°*

The figure may be taken to be स्वभावोक्ति.

In stanzas 22, 23, and 24 the Yaxa enumerates by his imagination, how his devoted and beloved wife must be passing her time. He tells the cloud she must be (1) absorbed in worshipping and devotion; (2) *painting my likeness*; (3) talking to the starling; (4) *composing a tune in which my* name is inserted; (5) placing flowers on the door-sill to count the remaining days of my exile; (6) contemplating about days when we enjoyed each others company.

(25).

अहनि—*loc. sing.* of अहन्; 'during day-time'. सव्यापाराम्—व्यापारैः सहिता=सव्यापारा (engrossed in a variety of works such as those enumerated in the foregoing stanzas; *cf.* व्यापारैर्बहुकार्य-भारगुरुभिः कालो न विज्ञायते। भर्तृ०) तां-ते सखीं. मद्वियोगः—मम वियोगः my separation; तथा—(तेन प्रकारेण in that manner by पा०६।३।२३ quoted by टीका) न पीडयेत् [यथा रात्रौ]. [किन्तु] रात्रौ [पार्श्वगतां [तां]—one who has nothing to beguile the tedium of night गुरुतरशुचं—गुरुतरा [excessive] शुक् [see व्यपगतशुचं II,13] यस्याः तां शङ्के I conjecture; see टीका. At night she will have nothing to occupy her [अतः] तां उन्निद्रां—उत्क्षिप्ता निद्रा यस्याः सा तां. मत्संदेशैः—by my messages which I shall be entrusting to you. सुखयितुं=to console; अलम्—see I,53 and II,1. But where will you *find* that disconsolate love of mine. सौधवातायनस्थः—सौधस्य वातायनं

(window), तस्मिन् तिष्ठति असौ इति you standing in the window of the house, *cf.* दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था । मा०मा०१।८ [त्वं] साध्वी (chaste, faithful ; see टीका) अवनिशयनां—अवनिः (the ground) शयनं यस्याः सा, तां one who had given up the bedstead and had stretched herself on the ground. पद्य.

The readings are:—(*a*) खेदयेत् for पीडयेत्. (*b*) विप्रयोगः for मद्वियोगः (*c*) अतः for grief अलं. (*d*) अवनिशयनां सद्म° for °शयनां सौध°.

The figure is काव्यलिङ्ग (poetical cause) ' हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते ' When a reason is implied in (1) a sentence or (2) a word it is termed काव्यलिङ्ग.

(25 a).

The two stanzas in the foot-notes convey nearly the same sentiments as those in Stanza 25. They have not been commented upon. We shall, therefore, give a few notes.

स्निग्धाः सख्यः—Loving companions. तां तन्वीं (मत्प्रियां कृशाङ्गीं) दिवा—an *inde: during day-time*; ' दिवाह्नि ' । अ०. कथमपि—see *notes I,3. 'somehow', 'on account of some excuse or another'.* न मोक्ष्यन्ति—will not leave [her]—हि—since, जगति—in this world. अङ्गनानाम्—of women; see I,11. प्रवृत्तिः—'conduct', 'behaviour'; see र०१४।७३. The meaning is quite different from that in I,4. एकप्रख्या—एकः (' of one form or kind ', 'similar') प्रख्यः (resemblance', 'similitude'; the word in this sense is usually at the end of a compound) यस्याः सा. भवति. हे जलद सः त्वम्—'you who are so circumstanced' *viz:* as my trusted agent. The *demon. pro.* तत् when conjoined with the *personal pro.* conveys a 'conclusive meaning'; the most usual pronoun is the first person pronoun as in the phrase सोऽहमिदानीमवसितप्रतिज्ञाभरः । मुद्रा० or in र०१।५. The *2nd* personal pronoun is also of frequent occurrence *e. g.* स त्वं निवर्तस्व विहाय लज्जां । र०१।३७ or सा त्वमम्ब ! सीतायां शिवानुध्यानपरा भव । उत्त०१।. In these and similar idiomatic expressions the सः points at 'somebody known', 'already spoken of', or just about 'to be spoken of'. In these idioms the सः need not have its correlative यः see note on सः in I,3. रात्रौ—during night. शय०वातायनस्थः—शयनस्य आसन्नं शयनासन्नं; श०सन्नं च तत् वातायनं च = शय० वातायनं; शय०तायने तिष्ठत्यसौ (one who is waiting in the window near the bed. परिजने (attendants) सुप्ते सति वीतनिद्रां—वीता (*lit.*

'gone', 'departed' being *p. p.* of इ to go with वि; hence 'devoid of' when used in compounds) निद्रा यस्याः सा one who has become restless on account of her separation from me तां; कान्तां उपेयाः—(go near, approach).

(25 b).

अवनिशयने—अवनिः एव शयनं, तस्मिन्. Indian women, be they of the middle class, are used to lying even on the bare floor with only their bent arm for a pillow, especially when they are alone!! Evidently it is with this idea and that of the disconsolate mental condition of the Yaxini in mind that the phrase अव०शयने has been used. सन्नि०पार्श्वाम्—पर्शूनां समूहः पार्श्वः or पार्श्वम् a collection of ribs ; thence 'the side' ; portion of the body from the root of the arm to the cervical bone, 'flank', 'side'. एकं च तत् पार्श्वं च एकपार्श्वम्; सन्निकीर्णम् (rested) एकपार्श्वम् यस्याः सा, ताम्. one who had thrown herself on one side. तत्पर्यंक०-लवैः—तस्याः पर्यङ्कः (bed-stead) तस्मिन् प्रगलिताः एव (scattered about) लवाः (particles) येषां तानि, तैः. छिन्नहारैः—छिन्नाः broken (II,9) च ते हाराश्च (see II,9) तैः इव अन्वेष्टव्याम्—fit to be discovered. कठिनविषमां—कठिना (rough, hard) च सा विषमा (rugged, uneven, स्पर्षक्लिष्टत्वे हेतुः) च कठिनविषमा a *Tatpurusha* under the sutras विशेषणं विशेष्येण बहुलम् पा०२।१।५७ *i. e.* an adjective is diversely compounded with the word denoting the object qualified, the latter being in agreement (same case) with former ; and the compound being Tatpurusha) तां qualifies एकवेणीं. Likewise, आमोक्तव्यां (fit to be loosened and combed) एकवेणीं—एकीभूता वेणी एकवेणी a Tatpurusha by the rule पूर्वकालैक-सर्वजरत्पुराणनवकेवलाः समानाधिकरणेन पा०२।१।४९ whereby a case-inflected word denoting an action which naturally precedes in time (पूर्वकाल) and the words एक, सर्व, जरत् (old), पुराण (ancient), नव (new), and केवल (only), are compounded with their co-relative case-inflected words which are in the same case with them, and the compound so formed is a तत्पुरुष.] The hair was not only made into one braid but the hair of that braid was so matted together that it became like a rope ; तां अयमितनखेन—अयमितानि (untrimmed, unclipt) नखानि यस्य सः तेन करेण भूयोभूयः—repeatedly, frequently, see II,23. कपोलात्—from the cheek. सादयन्तीं—'pushing back' ; some of the *accusa.* clauses agree with एकवेणीं while सादयन्ती refers to कांता in the previous stanza which is in objective relation to उपेयाः.

It may also be observed that these two Stanzas are more or less a repetition of the ideas in the four stanzas 26 to 29.

(26).

आधिक्षामां—आधिना ('by mental trouble' which, here, is about the separation from the husband and anxiety about his health, etc.; *Cf.* आधिव्याधिशतैः भर्तृ०. आधि refers always to 'mental' while 'व्याधि' to 'physical' trouble) क्षामा (*p. p.* of क्षै to waste away. In the formation of this participle the root instead of taking the usual त takes म by 'क्षायो मः' पा०८।२।५३) तां. विरहशयने—see टीका and my remarks in 25a *supra*. संपार्श्वम्—संनिषण्णम्= rested, supported. For the compound see संनिकी०र्श्वम् in 25b. प्राचीमूले—प्राच्याः (of the east) मूलम्, *lit.* the 'root' ('place of origin') hence 'on the eastern horizon'. The propriety of using the expression प्राचीमूले is to convey the idea of 'smallness' at the time of the rising of the moon on the horizon, see टीका *cf.* मूल in II, 16. हिमांशोः—हिमाः अंशवः यस्य सः हिमांशुः; note the similarly formed words घर्मांशु, चंडांशु etc. in reference to the sun. कलामात्रशेषां—see टीका. 'कला तु षोडशो भागः। अ०; कला एव कलामात्रं (a मयुरव्यं० compound, 'no more than a *single digit*. The moon has 16 digits–one disappearing every night during the dark half of a month until the whole disc disappears on अमावास्या. Again the moon goes on increasing by one digit every day until she appears as a full orb of glorions light on पौर्णिमा. तनुम्—form, figure; see I,46; II–19,22 for the different senses in which the word is used. इव [स्थितां] [तथा] या रात्रिः मया सार्धं (see किन्नरैः सार्धं II,8). इच्छारतैः—by enjoyments according to or as wished (see टीका) क्षणः इव नीता (was passed as if it were a minute; the word क्षण is either *masc.* or *neuter*. For a similar idea *cf.* अविदितगतयामा रात्रिरेव व्यरंसीत्। उत्त०१।२६. तां रात्रिं (see टीका) विरहमहतीं—('prolonged', extraordinarily long on account of separation) उष्णैः अश्रुभिः यापयन्तीं—By पा०७।३।३६ the augment वुक् (व्) is added to the roots क्र, ह्री, व्ली, री, क्नूय्, क्ष्माय् and a root ending in आ (as the root या) when the affix णि follows. [पश्य]

The figures in the stanza are उपमा and विरोध.

(27).

इन्दोः—The इन्दु (moon) has been a theme of such wide and universal importance in Sanskrit poetry—classical as well

as pre-classical—that one would have liked to gather all the legendary accounts about him. The Vishṇu, Vâyu, Padma, and Linga Purâṇas have various accounts—all however, allude to the orb having issued from the ocean at its churning as one of the fourteen jewels. The Vishṇu Puráṇa says that the Moon rides a chariot drawn by ten white horses. The spots on his disc are very variously described by poets. Likewise he is supposed to be the lord of plants having peculiar influence on them, helping them in their growth (see Bible *Deut:* XXXIII,14), and on human beings (strange enough the same idea seems to have been prevalent among the Tuetonic races, so much so that the influence of the moon on man has been recognized in the medical science). He is said to be the giver of nectar, and his light has remarkably cooling properties; but the heating effect of its rays on lovers in separation is quite familiar to readers of kâvya-literature. So also its effect on night-lotuses has been proverbial). अमृतशिशिरान्—अमृतेन शिशिराः (see सलिलशिशिरैः II,4) तान्. जालमार्गप्रविष्टान्—जालमार्गेण (in olden times all openings in the walls were well-protected by iron trellis-work (or जाल); hence the word जालमार्ग = passage through grated opening) प्रविष्टाः, तान् (*see I,32 and II,6.)* पादान् —see II,7. पूर्वप्रीत्या—पूर्वा *(former)* चासौ प्रीतिश्च. अभिमुखं—अव्य० compound, see II,5. गतं (qualifies चक्षुः). तथा एव—see टीका. संनिवृत्तं—turned back. चक्षुः खेदात्—सलिलगुरुभिः सलिलेन गुरूणि स०गुरूणि तैः पक्ष्मभिः:—by eyelids heavy on account of the water through grief of separation. छादयन्तीं (covering, *pre. par.* of the *caus.* of छद् to cover. साभ्रे—अभ्रेण सहितं साभ्रं, तस्मिन्. अह्नि *loca. sing.*, on the day on which the sky is overcast. न प्रबुद्धां —(not opened; *lit.* not awakened), न सुप्ताम् *(lit.* not asleep; not closed; see टीका) स्थलकमलिनीं (a pretty looking flower issuing out of the ground directly from a tuber on a stalk without throwing out any leaves—the *Hibiscus mutabilis*) इव [पश्य].

The figures are same as in previous stanza.

(28)

शुद्धस्नानाम्—शुद्धं च तत् स्नानं च bath without the use of any scents or unguents as spoken of in टीका. Mere washing with water. परुषं—hard to the touch; *cf.* श्रवणपुरुष in I,61. नूनं (verily) आगण्डलम्बम्—गण्डं कपोलं मर्यादीकृत्य लम्बते इति ; a सुप्सुप् compound; see लम्बालक in II,21 ; mark the sense of आ which agrees with

the *ablative* and is always put before the noun which it governs. It serves to denote the limit or boundary of commencement of the starting or of finishing; here we have the latter 'up to'. *Cf.* ओदकान्तात् स्निग्धो जनोऽनुगन्तव्यः। शा०४; see आकैलासात् I,11. अलकम्—*objective* to विक्षिपन्तीं. The word अलक in the singular to convey the sense of a collective noun has been used in the poem in several places; see *inter alia* I-8,63; II-2,70. अधर०क्लेशिना—अधरः एव किसलयः अ०किसलयः (see I,12; II,15 also *cf.* अधरः किसलयरागः शा०१।२१); अधरकिसलयं क्लेशयति इति अ०कि०क्लेशी (read टीका which explains that we can use both क्लेशयति, as well as क्लिश्नाति) तेन. निःश्वासेन—by the sighing. विक्षिपन्तीं—see टीका. तथा स्वप्नजः—(स्वप्ने जातः स्वप्नजः produced in a dream) अपि मत्संभोगः (amourous enjoyment of me) कथं उपनयेत् (gain, how possibly acquire; mark the use of the *potential*; *cf.* कथमुपलभे निद्रां स्वप्ने समागमकारिणीं। विक्र० २।१०. Malli: says that rhetoricians permit such a phrase as इत्याशयेन and that it does not involve tautology. Compare with this मत्सङ्गं वा हृदयनिहितारम्भमास्वादयन्ती २।२४ to convey an idea of *possibility* or *hope*. इति—नयन०काशाम्—नयनयोः सलिलं, तस्य उत्पीडः (gush, flow, rushing mass *e. g.* बाष्पोत्पीडः in *Kádam.* or पूरोत्पीडे तडागस्य परि (री) वाहः प्रतिक्रिया। उत्त०३।२९); न०स० त्पीडनेन रुद्धः (obstructed) अवकाशः (place, room; *cf.* अवकाशो न पर्याप्तस्तव बाहुलतान्तरे। का०दर्श) यस्याः सा, तां. निद्रां आकाङ्क्षन्तीं (desiring, wishing) पश्य.

There has been a good deal of confusion in the readings—thus the last half of this stanza has exchanged place with the half of stanza 26. The other readings are those at the foot of the text of which मत्संयोगः has been preferred by several commentators.

The figure of sense is परिवृत्तिः (barter) which is defined as परिवृत्तिर्विनिमयो योऽर्थानां स्यात्समासमैः *i.e.* Barter is the exchange of things for what are equal or unequal. Here the fancied exchange is between real enjoyment and fancied enjoyment.

(29).

आद्ये—first; see I,28; II,19. विरहदिवसे—विरहस्य दिवसः—the day of separation on which the Yaxa parted from his wife in consequence of the punishment pronounced by his master. वा शिखा (braid of hair) दाम हित्वा (see टीका) *ind. parti.* of हा to

abandon. It must not be confounded with the *ind. past par.* of धा which too has the same form. The garland of flowers was cast away by the wife through grief on hearing the punishment. बद्धा (tied, made up) तां. शापस्यान्ते (at the expiry of the [period of] punishment referred to in I,1 ; see II,52 c. विग०-शुचा (see II,13) मया उद्वेष्टनीयाम्—*pa. pass: par:* of the *denomi.* verb from उद्वेष्टन 'untying.' स्पर्शक्लिष्टां कठिनविषमां एकवेणीं see II,25b. अयमितनखेन—करेण (see II,25 b). असकृत्—repeatedly (see II-30,48). गण्डाभोगात्—गण्डयोः आभोगः (this word has a very wide signification being generally used to convey the idea of extensiveness *e. g.* गगनाभोग, भवाभोग; here, however, it has been used in reference to the area of the surface of the cheek. सारयन्ती—*accu: sing.* of *fem: pre. par.* of the *caus.* of सृ 1*s*; Par. to 'blow', to 'move aside'; see II,25b under सादयन्तीं.

For the readings see the foot-notes of the text and compare with II,25 b.

Rhetorical Shastrees *discover* three figures in this Stanza *viz.* परिवृत्ति, काव्यलिङ्ग and स्वभावोक्तिः. I perceive only the last.

(30.)

अबला—used here as an *adj.* 'weak, delicate'; see I, 2; II,-36, 38. सा (मल्लिनाथ says the Yaxa) संन्य०भरणम्—संन्यस्तानि (laid aside in a heap *cf.* संन्यस्तदैन्यव्यतिकरनिकराः । भर्तृ०) आभरणानि (ornaments *cf.* धारितपूर्वाणि आभरणानि मु० १; or दत्तान्याभरणानि । शा०४।४.) यस्मात् तत्. शय्योत्सङ्गे—शय्यायाः उत्संगः (surface; see II, 23) तस्मिन्. दुःखदुःखेन see remarks on मन्दंमदं in I, 9) पेशलं—(lovely, beautiful, delicate) असकृत्—*inde.* see II, 29. निहितं (placed, thrown) गात्रम् (the body 'गात्रं वपुः संहननं शरीरम्' । अ० the word is also used to signify a limb of the body). धारयन्ती (having, bearing, sustaining). सा (that one, *viz.* my wife). त्वां अपि नव०मयम्—नवं च तत् जलं च नवजलं (fresh water that had been lastly taken from the river Ganges (*vide* 1, 51) before ascending the Himalaya नवजलेन प्रचुरं (filled up) नवजलमयं. The reading जललवमयं has been preferred by several *commen.* in which case जलस्य लवाः (कणानि=particles); ज०लवैः प्रचुरं जललवमयम् 'filled with particles of water;' see note on स्वकुशल-मयीं I, 4. अत्रं—see I, 39 and II, 42) अवश्यं मोचयिष्यति. For the two objects त्वां and अत्रं to the *causal* verb see A. Guide, § 42 and 44. प्रायः—'without exception' generally ; see II, 10,

आर्द्रान्तरात्मा—आर्द्रः (1) 'moist,' 'wet';and (2) 'soft, 'tender'; अन्तः आत्मा अन्तरात्मा 'innermost mind.' M. Williams has translated this word by 'conscience' in *Śák.* IV, 21, but that sense will not do here; आर्द्रः अन्तरात्मा यस्य सः आर्द्रः one whose heart melts at the sight of other's distress 'यद्यदस्य प्रियं वेत्ति तस्य तस्याश्रुकारिताम् । योग्यतामार्द्रतामाहुर्मनःकालुष्यनाशिनीम्' ॥. सर्वः—(all, entire *i. e.* every one as in रिक्तः सर्वो भवति हि लघुः I,20 or न हि सर्वः सर्वं जानाति । मुद्रा०२. करुणावृत्तिः—करुणा (pity, compassion) एव वृत्तिः or करुणायां वृत्तिः (lit. 'mode of life', 'feeling;' see I, 8) यस्य सः The *comp.* has not become करुणवृत्तिः like दर्शनीयभार्यः because करुणा has no corresponding masculine form having the same sense; see पा०६।३।३४. [भवति].

The figure is अर्थान्तरन्यास in which the particular case of the cloud beholding the Yaxa's despondent wife and the tendency of 'melting minds' at the sight of grief is pictured.

In the stanzas 22 to 30 the poet has described eight out of the ten conditions through which lovers are said to pass. The first called दृक्संग 'exchange of glances' is not taken account of. *In sts. 22 and 23* we have मनःसंग 'wistfulness;' in st. 24 we have संकल्प *'desire'*; *in* st. 25 we have जागरः 'wakefulness'; st. 26 pictures the fifth stage *viz.* 'emaciation' कृशता; st. 27 has a narration about how the Yaxiṇi must be passing through the sixth stage *viz.* अरतिः loss of interest in ordinary pleasures; st. 28 suggests the seventh stage ह्रीत्यागः 'loss of youthful bashfulness; in st. 29 we have a suggestion that the Yaxiṇi is 'उन्मत्ता',='absent-minded' since she does not care to put the braid of her hair in such a manner that it may not roll on her cheeks; and in st. 30 we have the 9th stage मूर्च्छा 'prostration'. The first stage *viz.* दृक्सङ्ग had no bearing since that is only possible between two young persons of the opposite sexes not yet united प्रागसंगतयोः यूनोः; while the last *viz.* अन्त death is not described in the Kavya for quite obvious reasons.

The arrangement of the stanzas has not been uniform. In all the ten editions before me I find no two of them alike; nor does any one of them evince a design in the arrangement. I would suggest that stanza 29 ought to be between stanzas 24 and 25 because that would complete the picture of a सन्तापारा नायिका. Then she is described as having thrown herself on the

edge of the couch; the description of that condition would by complete by having stanzas 26, 28, 29 and 31 in a group, and then St. 30 describing her as tossing herself on the bed when left to herself and not getting any sleep; this sight the Yaxa expects would melt the heart of the messenger.

(31.)

तव सख्याः—(in styling his wife as the friend of the cloud the poet implies that he has unbounded confidence in him. In almost every place wherever the Yaxa speaks of his wife to the clould he says तव सखी). मनः. मयि—see II, 62 and Ap. Gn. § 94 for idio: use of *loca*. संभृतस्नेहम्—'full of friendship or attachment'; सम्भृतः ('gathered, accummulated') स्नेहः यस्य तत् agreeing with मनः. अस्मात्—Hence. प्रथमविरहे—on account of or in the separation which is the first of sit kind a similar one having never yet been experienced. इत्थंभूतां—इमं प्रकारं परार्थप्रवृत्तिरूपं प्राप्तां so in this altered (*i. e.* the one described above) condition भू प्राप्तौ इति धातोः कर्तरि क्तः. तां अहं तर्कयामि—'I believe'; see *II, 51*. सुभगंमन्यभावः—सुभगं आत्मानं मन्यते असौ सुभगंमन्यः By आत्ममाने खश्च पा०३।२।८३ *the affix* खश् comes after the verb मन् 'to think' when the word compounded with it is one with a case-affix, and when it is employed to signify a thought, whereof the object is self (the sense of the affix being 'thinking himself as such' the compound word may be either °मन्य or °मानी but in the latter case the nasal is not retained; thus we have सुभगंमन्यः or सुभगमानी 'believing one's self to be handsome or pleasing'; the word सुभग *is used in this* sense by the poet in several places. By अरुर्द्विषदजन्तस्य मुम् । पा०६।३।६७ the augment मुम् is added immediately after the final vowel of अरुस्, द्विषत् and of a stem ending in a vowel unless it is an indeclinable); सु०मन्यस्य भावः (nature, state, the idea of 'भाव' is not भाव usually conveyed by the retention of the word but by त्व or ता see note on कामुकत्व I, 24). मां वाचालं न करोति—खलु (see I, 38; II. 17.) [किन्तु] हे भ्रातः मया यत् उक्तं निखिलं तत् अचिरात्—before long an *inde.* used as such in the *sing.* in all the oblique cases; see I, 3 supra and in the Raghuwansha we have the *accu.* in III, 35; *instru.* in V, 64; *dative.* in XIV, 59; *abla.* in XI, 63; *geni.* in *Shâ.* V, 15). ते प्रत्यक्षम्—अक्ष्णोः प्रति प्रत्यक्षं) [भविष्यति].

The figure is अनुमान (Inference). साधनात् साध्यस्य विच्छिन्या ज्ञानं अनुमानं=Anumana is the knowlege of the साध्य expressed in a striking manner from the sadhana The terms साध्य and साधन are not to be taken in their Nyaya-sense but simply as उपमेय and उपमान. see *Kane's* notes in the साहित्यदर्पण.

(32).

अलकैः—in Sts II-2, 9, 21 and 28 the word अलक is used in the *sing.* as a *collec.* noun, while here it is used as in I,8 in the *plural* very rightly ; since almost each hair is likely to obstruct the eyesight. रुद्धा॰प्रसरम्—For *comp*: see टीका. रुद्ध=(*p. p.* of रुध् 7*th* U. to obstruct, hinder, oppose) see I,37 and II-28,39. अपाङ्ग=Side-glance ; the meaning is slightly different from that in I,44. प्रसर=' Spreading about ', hence ' casting on all sides'. अञ्ज॰शून्यम्—See I,59; स्नेह=' Oiliness ', ' softness '. Indian women are very fond of using collyrium for the eyes. They collect lamp-black especially from wicks fed with ghee, and mix a small quantity of alum and sulphate of copper etc., (these astringents are of course very wholesome) and rub it every night at bed-time on the inside of their eye-lids. For compound see *टीका*. °*शून्य at the end of* a compound conveys the idea of 'absence of'. अपि च=also, as well as ; moreover. मृगाक्ष्याः—मृगस्य अक्षिणी इव अक्षिणी यस्याः सा मृगाक्षी, तस्याः ' of the fawn-eyed-one'. The word अक्षिन् at the end of a Bahuvrihi compound becomes अक्ष by बहुव्रीहौ सक्थ्यक्ष्णोः स्वांगात्षच् पा॰५।४।११३. The eyes and their peculiar sparklingness is a favourite topic with poets; *cf.* तया गृहीतं [प्रेक्षितं] नु मृगांगनाभ्यस्ततो गृहीतं नु मृगांगनाभिः ॥ कु॰१।४६ मधुनः—of wine. It appears in olden times people indulged rather *too* freely in drink. Mark the description in Jânakiharana III, 73-78. प्रत्यादेशात्—' giving up ' 'abandoning', 'rejection'. *Cf.* इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता शा॰ ६।२५. The same word is used in the sense of ' cause of rejection ' प्रत्यादेश इदानीं रूपवतीनाम्, it has been used in a peculiar way in St. 51 *infra.* which may be noted. वि॰भ्रूविलासं—भ्रुवोः विलासाः (sportings, ' coquettish glances '); विस्मृताः भ्रुविलासाः यत्र तत् स्वप्यासन्ने [सति] see I,23 and II,25a. उपरिस्पन्दि—see टीका ; ' throbbing, quivering in the upper lids. नयनमीनक्षोभात्—मीनानां क्षोभः (excitement, moving about, तस्मात्. The reading मीनक्षोभाकुलचल etc. is preferred by Bengal commentators. It does not add anything to the sense. चल॰तुलां—चलं च तत् कुवलयं च च॰-

कुवलयं; तस्य श्रीः (beauty, splendour; see I,47; II,2 and 52); तस्याः तुला (equality, similarity) तां. एष्यति—*2nd* Fu: of इ to go. इति—see II, 14. शंके—see II,25.

The picture given of the Yaxiṇi in this stanza is really very charming especially that of her upturned eyes.

The figure is उपमा.

(33).

मदीयैः—मम इमे मदीयाः, similar to the English 'mine'. तैः. करः० पदैः—nail-marks; see टीका and नखपद in I, 35. मुच्यमानः—*pre. p.* of the *passive* of मुच् 'devoid of', the marks of the nails having been obliterated *cf.* मोहेनान्तर्वरतनुरियं लक्ष्यते मुच्यमाना। विक्र०१।९. चिरपरिचितम्—चिरं परिचितं चिरपरिचितं (an अव्य० *comp.*) familiar, well acquainted with for a long time. see I, 47 and also I-9, 38. मुक्ताजलं—Here it means the bunch-like formation at the extremity of the girdle 'मुक्ताभिः विरचितः मेखला दामनि लम्बमानो जालाकारो भूषणविशेषः' which is described as 'सुवर्णसूत्रान्तरं सोपानं मणिमध्यं वा मणिसोपानकं तेन शिरोहस्तकटीकलापजालकविकल्पा व्याख्याताः' दैवगत्या—by the course of *destiny cf.* दैवगतिर्हि चित्रा। मुद्रा०७।१६. त्याजितः—*forced to give up. For the two objects* to त्याजितः see note on मोचयिष्यति st. II, 30. सम्भोगान्ते—मम हस्तसंवाहनानां—हस्तेन संवाहनानि 'shampooing.' The shampooing of the feet and legs of the lady-love seems to have been very common. It has been spoken of in the Shâkuntala, 'संवाइयामि चरणावुतपद्मताम्रौ' and several other places) तेषां. समुचितः greatly familiar; well accustomed from उच् 4th *Pa.* to take pleasure in, to take delight in. सरसः गौरः—कदल्याः स्तम्भः कः०स्तम्भः stalk of a plantain-tree. रसेन सहितः सरसः (juicy, hence 'fresh'; see I, 14) सरसश्चासौ कः०स्तम्भश्च सरसकः०स्तम्भः इव गौरः (white; see I,52, 59. For the comparison of thighs with plantain stalks see कुमा०१।३६; and विघ्नितयतिजनारम्भे रम्भे चोरुयुगम्। दश० p. 2. अस्याः वामः ऊरुः—thigh 'सक्थी क्लीबे पुमानूरुः' अम०. चलत्त्वम्—throbbing, 'moving'; see टीका quoting निमित्तनिदान for the idea of the effect of the throbbing of the left thigh. यास्यति—see I, 18.

Among the readings चिरविरचितं cannot be said to be a very happy one as it does not make a good sense; likewise, नवपरिचितं too is not better than that in the text, since the मुक्ताजाल was one with which the Yaxiṇi was expected to be very familiar. (*c*) संवाहनस्य may be taken as signifying a collective sense;

(*d*) कनक for सरस may be a more appropriate reading inasmuch as the plantain-trees in Alaká were golden ; see II, 14.

(34).

हे जलद !—The Yaxa has addressed the cloud in this manner in several places; see I, 13. तस्मिन् काले—see I, 39 for similar expression 'at the time'; here it refers to ' when you reach the window of my wife's bed-chamber'. यावि सा लब्ध०-सुखा—निद्रायाः सुखं निद्रासुखं; लब्धं (see I, 6, 61) निःसुखं यया सा. स्यात्—see II, 19 [तर्हि] एनां—this *pro.* is used in preference to इमं referring to one who is very near. अन्वास्य *p. p.* of अन्वास् 2nd Atm: to sit ' after ', or ' near '; *cf.* तां + + + अन्वास्य गोप्ना गृहिणीसहायः । र०२।३४. स्तनितविमुखः—स्तनिते (see I, 37.) विमुखः (see I–17, 27, 49) *lit.* ' turning one's face from ', hence, ' refraining from '. (त्वं) याममात्रं (a मयूरव्यं० comp. याम एव याममात्रं). A याम is three hours approximately. For °मात्र as the last member of a compound see I, 49; II, 26. सहस्व—Forbear ; hence, ' wait '. The *impera.* form may be taken here in the sense of a ' gentle entreaty '. The reason given by Mahimansinghani for asking the cloud to wait patiently *for at least 3 hours is more decent* and proper than that of Malli. It says ' उत्तमस्त्रियो हि प्रहरमात्रं प्रहरमेव निद्रां कुर्वन्तीति पद्मिनीत्वं प्रकाशितं भवति । यतः 'पद्मिनी यामनिद्रा च । द्विप्रहरा च चित्रिणी । हस्तिनी याम-त्रितया । घोरनिद्रा च शंखिनी ॥. अस्याः प्रणयिनि (see I–39, 63) मयि कथञ्चित्—see II, 23 and note on कथमपि (I, 22). स्वप्नलब्धे—a सप्तमीतत्पु० [सति] *loca. abso:*; see note on प्रत्यासन्ने in I, 4—got at in a dream. Being under punishment the Yaxa was prevented from giving his company to his wife; but both of them being extremely attached to one another he thinks she must be musing and dreaming about him and enjoying his company in a dream. गाढोपगूढम्—गाढं(' firm ', ' close '. In II–20, 39 the sense of गाढ is different from what it is here) च तत् उपगूढं (*p. p.* of उपगूह् *1st.* U. to embrace, to conceal; thence the noun ' an embrace ' ; *Cf.* कण्ठाश्लेषोपगूढम् । वैरा०८२) च गा०गूढम्. सद्यः—see I–11, 24; II–6,18,52c. कण्ठ०ग्रन्थि—For compound see टीका and compare कण्ठाश्लेषप्रणयिनि जने किंपुनर्दूरसंस्थे *St.* I, 3. माभूत—see II–49, 52.) The Aorist is used with the prohibitive particle मा or मास्म with the augment अ cut off and it has then the sense of the *impera. cf.* मा ते मलीमसविकारघना मतिर्भूत् । मा०मा०१।३२.

The figure is अप्रस्तुतप्रशंसा.

(35).

The Yaxa has told the cloud to wait patiently and not to disturb the Yaxiṇi in her dreams nor try to arouse her for at least three hours; after that, says he, you may wake her in a courteous manner (since individuals of position are not to be aroused rudely but either by music or singing. This we find in Raghuvansha and Jânakiharaṇa). The careful observation of the poet can be seen in the fact of his telling the cloud to arouse her by gentle breezes. Almost every shower of rain is preceded by a rush of wind or sometimes by a breeze. When this fact is borne in mind the propriety of the phrase °शीतलेना-निलेन can easily be perceived.

स्व०शीतलेन—स्वस्य जलं स्वजलं; स्वजलस्य कणिकाः (same as कण= particle, drop of water, see I-26,45 the addition of the particle क lends a *dimu.* sense, ताभिः शीतलः (*chill*; pinching cold 'तुषारः शीतलः शीतः । अ०) तेन. अनिलेन (by a breeze of wind 'गन्धवाहा निलाशुगाः' । अ०, see I-20,56) तां (मत्प्रियां). उत्थाप्य—having 'aroused; *pote. par*: of उत्था from उद् and स्था, 1st Paras. to get up). मालतीनां = The *Mâlati* is a creeper (*Jasminum grandiflorum*) yielding white fragrant flowers which appear during वसन्त [*spring*] and continue to the end of summer ; see II,2 for the seasons). अभिनवैः—'fresh', 'new', as in वपुरभिनवमस्याः शा०१।१९. जालकैः —see टीका; 'by the buds or half-opened flowers'. सम—*ind.* 'along with' see टीका; governs the *instru*; *cf.* किन्नरैः सार्धं II-3,28. प्रत्या-श्वस्तां–'well-arranged', 'refreshed'. त्वत्सनाथे—त्वया सनाथं (नाथेन सहितं सनाथं *lit*: 'having a lord master'; here, however, it may be looked upon as equivalent to 'your being the prominent object', used in the sense of युक्त or सहित. This expression is of very frequent occurrence in Kâlidasa's writings 'लतासनाथः केसरवृक्षः or 'सनाथा इदानीं धर्मचारिणः' शाकु०१. 'मणिशिलापट्टसनाथः मण्डपः' विक्र०) त्वत्सनाथे, तस्मिन्. गवाक्षे—गोः अक्षीव गवाक्षः the word अक्षि takes अच् and becomes अक्ष when used *figu.* by अक्ष्णोऽदर्शनात् पा०५।४।७६ or it may be formed as गावः (किरणाः) वांक्षन्ति (व्याप्नुवन्ति अनेन इति गवाक्षः 'वातायनं गवाक्षः' अम०.) तस्मिन्=you being the prominent object in the window *i. e.* you having occupied the circular window. स्तिमितनयनां—see I-36,59—with half-closed eyes (because of an eagerness to find out who it is that has occupied the window). मानिनीं—the word may be taken as (1) a proud woman; (2) a high-souled woman. विद्युद्गर्भः—

विद्युत् गर्भः [अन्तस्थः] यस्य सः one that has flashes of lightening concealed in its interior, thereby avoiding disturbing the lady while he is speaking to her. धीरः—'firm-minded', 'high-souled'. [त्वं] स्तनितवचनैः—by words in the form of low rumblings (see I,37 and II, 34). वक्तुं प्रक्रमेथाः—'Commence', 'begin to speak'. The verb क्रम् is in the *Atma.* when preceded by प्र and उप both implying 'beginning any action' by पा०१।३।४२ quoted by टीका.

Among the readings we have (*c*) विद्युत्कम्पस्तिमितनयनां which has been very variously interpreted—one *commen.* takes विद्युत्कम्प a separate expression 'one who is unsteady on account of its flashes of lightening' and makes it a *voca.*; another takes it as a whole compound and makes it qualify मानिनीं one whose eyes have become half-closed on account of the dazzling light of lightening. (*d*) धीर is taken as a *vocative* while some take it as qualifying वचनैः; others change वचनैः to वचनः and make the compound qualify त्वं [understood]. In some copies we find धीरध्वनितवचनः or °वचनम् as an adverb.

The figure is सहोक्तिः (Concealed description) see II,15.

(36).

The Yaxa tutors his messenger—the cloud—how to make himself agreeable and how to get himself well received.

अयि अविधवे ! (this very vocative itself will be very consoling as it will assure the lady that her husband about whom she is so anxious is alive; otherwise she could not be अविधवा—विगतः धवः (पतिः) यस्याः सा विधवा; विधवा न भवतीति अविधवा) मां [तव] भर्तुः—this word coming from the root भृञ् पोषणे = *prima.* any one who feeds, supports; 'a lord', 'master' as in भर्तुः कण्ठच्छविः; *secondly* 'the husband' as in भर्तुर्विप्रकृता । शा०४।१२ or here. प्रियं मित्रं a loving friend; one who enjoys his confidence For the characteristics of a true and sincere friend see भर्तृ० नी० 70.—हृदयनिहितैः—(see II, 17) तत्सन्देशैः (see टीका). त्वत्समीपं आगतं अम्बुवाहम्—अम्बु वहति इति अम्बुवाह, तं. विद्धि—For a similar use of the verb ज्ञा see II, 20. यः—refers to अम्बुवाहः speaking of himself. मन्द्रस्निग्धैः—deep and pleasing to the ear. ध्वनिभिः अवलम्बुकानि पथि श्राम्यतां प्रोषितानां वृन्दानि त्वरयति. The टीका has explained these very lucidly. The idea of travellers returning home before the burst of the monsoon has been

referred to in I, 8. The idea of remaining undecorated during the absence of the husband and with all the hair formed into one braid has also been spoken of; see notes II, 29. The cloud would be implying by this speech that if he has been of service to the wives of strangers how much more would he be to his friend's wife.

(37).

इति—thus; see II, 11. आख्याते—*loca.* of the *p. p.* of आख्या to *tell* [सति]. पवनतनयं—पवनस्य तनयः (is मारुति, son of Anjanâ by मरुत्, God of wind, also known generally as हनुमत् the great monkey-warrior in the army of Râma whose devoted and zealous follower he was; he performed extraordinary feats of strength in the war with Rávaṇa. He crossed the ocean and traced out the prison-residence of Sita (wife of Ráma) in the Ashoka forest where Rávaṇa had confined her, see रघु०।१२।६१-६२, gave her hopeful tidings of her husband and her early liberation). तं. मैथिली—(Sita, daughter of मैथिल generally known as जनक king of Mithilâ a country which comprised the greater part of Nepaul and Northern part of Tirhut). इव सा (*refers to* Yaxini). उन्मुखी—see I, 14. उत्क०हृदया—उत्कण्ठया (see *II-25, 39, 40*) उच्छ्वसितं (throbbing, sighing, the sense is different from that in I, 42) हृदयं यस्याः सा. त्वां वीक्ष्य सम्भाव्य च (having seen, and paid honour to you. The *caus.* of सम्भू is often used in this sense of 'to pay one's respects to' another person. Thus सम्भावयामो राजर्षिम् । विक्र०१, or अतः सम्भावितां ताभ्यां र०१०।५५). अस्मात् परम्—all else beside this. अवहिता—(*femi. p. p.* of अवधा 3rd Atm.) 'attentive, careful.' श्रोष्यति एव. हे सौम्य—see I,49; II,53. सीमन्तिनीनां—of those who have the सीमन्त (see II,2; ' सीमन्तः अस्ति अस्याः इति इनिः पा०५।२।११५) *i. e.* women who are अविधवाः. सुहृदुपनतः—Conveyed by a friend. कान्तोदन्तः—कान्तस्य उदन्तः news about the husband. सङ्गमात् किंचित् (see I-10,16) ऊनः=less, short.

The figures are उपमा and अर्थान्तरन्यास.

(38).

हे आयुष्मन्='oh long-lived one', 'oh thou gifted with a long life'. Formed from आयुस्+मत्; see टीका, which says प्रशंसायां मतुप्. This is the usual mode of addressing. In the dramas

we have it as a term of address to a king by a charioteer, *e.g.* आयुष्मन् उत्खातिनी भूमिरिति मया मन्दीकृतो वेगः शा० १. मम वचनात्—according to my words ; because of my words (of request), as my message ; a common idiom in the language; *cf.* मद्वचनादुच्यतां सारथिः । शा० २ or त्वया मद्वचनात् स राजा वक्तव्यः शा०४. आत्मनः च उपकर्तुं—' with a view to benefit yourself'. The idiomatic use of the *geni.* आत्मनः in place of the *accusa.* and the remarks in the टीका may be noted. तां एवं ब्रूयात्—Let it be said to her in this manner (as the following) —अयि अबले (see I, 2 and 32). तव सहचरः see II, 20) राम°-स्थः—see I, 1. The addition of °स्थ at the end of a compound conveys the sense of 'situated in', 'standing' as in पञ्जरस्थां II,22 or °वातायनस्थः II,25 and 25a. अव्यापन्नः—'not dead' see अव्यापन्नां I,11 from व्यापद् *4th* Atm. 'to die, to perish'. वियुक्तः—' separated ' see टीका. [सन्] त्वां कुशलं पृच्छति. For the two objects to पृच्छति see Ap. Guide § 39. [तथाहि] सुलभ-विपदां—If the reading (*a*) आयुष्मान् (instead of आयुष्मन्) were to be adopted it is the *nomi.* sing. as the subject in the sentence. आत्मना for आत्मनः. (*c*) नियुक्तः for वियुक्तः does not give a good meaning. (*d*) पूर्वाशास्यं instead of पूर्वाभाष्यम्, where पूर्वं आशास्यं= आकांक्षणीयं. *If the body be* hail and hearty many things are possible for a man in this world, hence the enquiry 'how do you do' or कुशलप्रश्नः. सुलभाः (those that have come without any effort; ' those that have befallen ') विपदः (calamities) येषां ते, तेषां. प्राणिनां (see I,5) एतत् एव (कुशलपृच्छनं). पूर्वाभाष्यं—पूर्वं (first; the word पूर्वं has been used in a different sense in Sts. II,27 and 44) आभाष्यम् (thing that has to be spoken. This word is formed under the sûtra कृत्याश्च पा०३।३।१७१ *i. e.* the Kritya affixes come after a root when the sense to be indicated is that of ' necessity or obligation ').

The figure is अर्थान्तरन्यास.

(39).

What else, what more (are you to say. My condition and her condition are both so alike)—दूरवर्ती—दूरं वर्तते असौ one who is at a great distance and prevented from meeting you on account of the master's curse (see I, 1). वैरिणा (by 'hostile', ' adverse ' रिपौ वैरी [रि] सपत्नारि । अ०) विधिना (' destiny '; see I, 6. *cf.* विधिरहो बलवानिति मे मतिः । नीति०८५. Bhartrihari has

three or four sts. referring to the power of destiny. रुद्धमार्गः—रुद्धः (obstructed; see I-87; II-28, 32) मार्गः यस्य सः [तव सहचरः] this must be taken from the previous stanza. All the nouns in the *instru.* that follow repesent the limbs and actions of the Yaxa and those in the *accusa.* represent the parts of the body of his wife. तनुना—by [his] 'emaciated' [body]; (see II,22. see also I,46 where तनु=narrow; II-19,25 a where तन्वी=thin slender; and II,26 where तनु *f.*=body). 'Similarly गाढतप्तेन—गाढं तप्तं गाढतप्तं, तेन—('excessively hot; compare the meaning of this word' in II-29,34) साश्रेण—अश्रेण सहितं साश्रं, तेन—wetted with tears. उत्कण्ठितेन—'harassed with anxiety'; see टीका; and also I,37. समधिकतरोच्छ्वासिना—समधिकतरं (very greatly) उच्छ्वसति (breather) इति, तेन. The four *adjec.* clauses गाढतप्तेन, साश्रेण उत्कण्ठितेन, and सम०सिना qualify अङ्गेन. प्रतनु=extremely emaciated refers to त्वं. तप्तं—अश्रुद्रुतं (see टीका; wetted with tears). अविरतोत्कण्ठम्—अविरता उत्कण्ठा यस्य तत् 'whose anxiety is incessant or uninterrupted.' उष्णोच्छ्वासम्—उष्णः उच्छ्वासः यस्य तत् which has been sending forth hot breaths. अङ्गम्—body. तै=='By those'; I would render this as 'respectively' as a special case. संकल्पैः—'free indulgences of the imagination; reflections' *cf.* वृथैव संकल्पशतैरजस्रमनङ्ग नीतोऽसि मया विवृद्धिं। शा०३।५. विशति—*lit.* enters; possesses. *Similarity of conditions both physical as* well as mental are indicated in the stanza.

For readings see foot-note of text.

The figure of sense is यथासंख्यम् (**Relative Order**) यथासंख्यमनूद्देश उद्दिष्टानां क्रमेण यत्. When a reference is made to objects in the same order in which they have been already mentioned there is यथासंख्य.

(40).

यः सखीनां पुरस्तात्=*inde*: 'in front of', 'in the presence of' (see I, 15) her female companions. आन०लोभात्—आननस्य स्पर्शः, तस्य लोभात् 'with the desire to touch the face and snatch a kiss'. यत् शब्दाख्येयं—आख्यातुं योग्यं आख्येयं; शब्दैः आख्येयं 'one that could be communicated loudly by means of speech.' We may take वचनं as understood. अपि कर्णे कथयितुं लोलः (eager, desirous; see I, 61). The word लोल in this sense at the end of a compound is very common in classical literature). अद्भुत किल (certainly, किल is used here in an assertive sense.

'वार्तासम्भाव्ययोः किल। अम०. सः (तव कान्तः). अव०विषयं (The word विषय at the end of a compound conveys the idea of 'scope,' 'range' see I, 34). अतिक्रान्तः—'gone beyond'; 'far away' *cf.* अतिक्रान्तः कालो लटभललनाभोगसुभगः ॥ [तथा] लोचनाभ्याम् अदृष्टः सः [ते तव पतिः] उत्कण्ठा०पदम्—see टीका which not only dissolves the compound but also explains the word पद्, see also II, 23). इदं=what is mentioned in the next stanza. मन्मुखेन—by my mouth, through me. आह—has said.

In the next four stanzas we have the description of the four methods of amusement resorted to by love-sick people enumerated in the last portion of the टीका of this stanza. They are briefly:—(1) seeing the statue, or objects calculated to remind one of his beloved; (2) likeness of the beloved; (3) dreaming about the individual; (4) indulging in the satisfaction of the pleasure derivable from touching that which has been touched by the beloved.

For the several readings see foot-notes of text.

The figure may be said to be either विरोध or विषम.

(41).

श्यामासु—(The श्यामा is a kind of creeper having very fine leaves of a bright dark colour. It is called वाघेंटी in Marathi) अङ्गम्—the body. It also means 'the limb' अङ्गं प्रतीकोऽवयवोऽपघनोऽथ कलेवरम्। गात्रं वपुः संहननम्। अम०. चकि०प्रेक्षणे—चकिताः (seized with surprise) च ताः हरिण्यश्च, तासां प्रेक्षणं (see II,19) तस्मिन् दृष्टिपातं—दृष्टेः पातः (the casting of eye-sight, gazing) तं. शशिनि—वक्त्रच्छायां (the 'beauty' of the face; the word छाया is used in various senses in the poem; thus छाया=(1) shade St. I,1; (2) shadow I,48; (3) reflection, image I-40, 51, 62; II-3; (4) lustre, light, beauty I-15,35; II,17); शिखिनां—(of the peacocks). बर्हभारेषु—in the masses of plumage बर्हाणां भाराः the word भार at the end of a compound conveys the idea of 'a large quantity,' 'superabundance' *e. g.* जटाभार. For a similar idea see नै०७।२३. [तव] केशान्. प्रतनुषु—slender, narrow. नदीवीचिषु-नदीनां वीचयः ripples. The word वीचि is also वीची (see उणा०४।७२) and is both *m.* and *f.* भ्रूविलासान्—see I,16 and II,32 *cf.* सभ्रूविलासमथ सोऽयमितीरयित्वा। मा०मा०१।२५. उत्पश्यामि—I foresee; I try to make out; see I-22,59. हन्त! Malli. takes it as विषादे. I would take it as हर्षे because the Yaxa has

reason to be proud about his wife's beauty inasmuch as there was no equal in the usual उपमानाs for her graces, क्वचित्=Any where, in some spot. एकस्मिन् अपि—अयि चण्डि oh irrascible lady *cf.* सा किलाश्वासिता चण्डी । रघु०१२।५. न ते सादृश्यं अस्ति.

In this stanza we have the first of the four amusements referred to in St. 40.

Among the various readings in the foot-notes that of भीरु instead of चण्डि has been considered a very desirable one. There is hardly any propriety in calling a wife चण्डि when she is in such a downcast condition as has been described.

Here we have a description in which the objects to be compared (उपमेयाः) are shown to be superior thau the 'standards or उपमानाः hence the figure is व्यक्तिरेक (**Contrast**). There is also स्मरण (**Reminescence**).

(42).

अयि प्रिये ! प्रणयकुपितां—showing vexation, feigning anger [merely] through love. त्वां—धातुरागैः—by metallic pigments. धातु=crude metal ore. *cf.* न्यस्ताक्षरा धातुरसेन यत्र । कु०१।७. शिलायां —on a stone-slab. आलिख्य—*after having painted.* आत्मानं ते (तव) चरणपतितं कर्तुं यावच्छिामि तावद्भवविधिः कृतान्तः नौ संगमं— being together. न सहते. तस्मिन्—Even in a picture. उपचितैः accumulated, see I, 49 *cf.* उपचितबलिपुष्पा वेदिसंमार्गदक्षा । कु०. अस्रैः मुहुः आलुप्यते—obstructs. For the rest see टीका.

This stanza gives the second of the four amusements resorted to by lovers to mitigate their grief.

The figure is तुल्ययोगिता (equal pairing).

(42 a).

This stanza has been pronounced as an interpolation and very rightly too. Perhaps it ought to have come after st. 45, if at all, *i. e.* after the four amusements had been described.

हे बाले—oh young woman, see II,29 notes. पञ्चबाणः—Cupid the God of Love—He is armed with a bow and arrows of which the former has been described in II,10. His arrows which are five and which are said to consist of flowers are very variously mentioned—The flowers are अरविन्द, अशोक, शिरीष, चूत, and उत्पल.

Another list consists of चम्पक, चूत, केसर, केतक and बिल्व. The चूत (mango) is included in both these lists which shows that it is looked upon as the most favourite arrow of the divinity. धारा०सुरभिणः—धाराभिः सिक्तं; धारासिक्तं च तत् स्थलं (dry ground) च. धा०स्थलस्य सुरभिः (*fragrance, sweet smell; this word is either fem. or neu.*) इव सुरभिः तस्य. अस्य स्वन्मुखस्य mark the *idio.* use of the *geni.* in place of the *abla.* दूरीभूतं (a च्वि form). प्रतनुं (*see II, 39 and 41*). अपि (although emaciated still the God has no compassion on me but) मां क्षिणोति—(torments; the student need not be reminded that the verb क्षि belongs to the *1st, 5th* and *9th conjs.* आस्मिन् घर्मान्ते—(at the conclusion of this hot season. दिक्सं०तपानि—This is perhaps the only compound of such a length in the whole poem. सूर्यस्य आतपं=सू०तपं; प्रविततार्श्च ते घनार्श्च प्र०घनाः; दिक्षु संसक्ताः दिक्संसक्ताः, दिक्संसक्ताश्च ते प्रवि०घनार्श्च, तैः व्यस्तं (*dispersed, dispelled*) दिक्सं०व्यस्तं; दिक्सं०व्यस्तं सूर्यातपं यैः तानि. वासराणि कथं व्रजेयुः (pass, beguile) तत् विगणय think of.

(43).

Dreaming of his beloved. This is the third amusement.

स्वप्नसंदर्शनेषु—Dream is the 'experience during sleep'. स्वप्ने संदर्शनानि (*knowledge, 'vision.' The टीका explains it as संवित्*), तेषु. If स्वप्न is 'experience during sleep' then there is hardly any necessity of the term संदर्शन with it; but like the word चूतवृक्ष we have both the words coupled together; see टीका. मया कथमपि—see I, 3. लब्धायाः—see I-6, 61 and II, 34. ते=तव. निर्दयाश्लेषहेतोः—निर्दयः—(remorseless, violent, ardent) चासौ आश्लेषः (embrace, see I, 3) च. निर्दयाश्लेषः एव हेतुः, तस्य. The *geni.* of the noun implying the cause of action is employed when the word हेतु is used along with such a word by पा०२।३।२६ quoted in टीका. *cf.* अल्पस्य हेतोर्बहु हातुमिच्छन्). आकाश० भुजं—आकाशे (in the empty space) प्रणाहितौ (thrown about, stretched about) आ०हितौ बाहू येन तं [एतादृशं]. मां पश्यन्तीनां स्थलीदेवतानां while the sylvan deities are looking at me. तरु-किसलयेषु—(see II-11, 15 for किसलय). मुक्तास्थूलाः—मुक्ता इव स्थूलाः-as large as pearls. अश्रुलेशाः=नयनजलबिन्दवः=tears; *lit.* particles of the flow of water from the lacrymal glands. न पतन्ति इति न खलु—the use of the two negatives is explained in st. I, 63 which see. The propriety of tears of the sylvan deities falling on the tender leaves of trees and not on the ground is explained in the टीका by Malli.

The figure is विशेषोक्ति (peculiar allegation). 'सति हेतौ फलाभावो विशेषोक्तिस्तथा द्विधा'—where in spite of the existence of a cause, the effect is absent there is 'peculiar allegation'.

(44.)

The fourth solace, *viz*: touching the object which has been touched by the beloved.

देवदारुद्रुमाणां—देवदारुसंज्ञकाः द्रुमाः *This is an instance of usage* spoken of under स्वप्नसंदर्शन in the preceding stanza. देवदारु *itself* means the pine-tree (*pinus deodora*) and the word द्रुम is almost superfluous. The Himâlaya is covered with Devadaru trees of monstrous size some of them being over 20 feet in girth at about five feet from the ground. किसलयपुटान्—किसलयानां (see I,12;II–11,15,28 and various other places) पुटाः (buds, the unopened conical collections of young tender leaves) तान्. सद्यः forthwith see I–10,24; II–5,18,34,. भित्त्वा—'burst open'; tender sprouts appear in spring time and by the commencement of the rains all of them are opened. तत्क्षीर०सुरभयः—तेषां क्षीरं; तस्य स्रुतयः (flows) तैः सुरभयः fragrant. ये दक्षिणेन प्रवृत्ताः—blowing from the south, Malli. explains the *instru.* by the Vârti. प्रकृत्यादिभ्य उपसंख्यानम् on पा०२।३।१८. *Probably he does it on the analogy of* समेन धावति, विषमेण एति etc. see note and टीका on उत्तरेण in I,16. I would construe the *instru.* दक्षिणेन on the analogy of उत्तरेण in II,12 according to एनबन्यतरस्यामदूरेऽपञ्चम्याः पा०५।३।३५ which lays down that the affix एनप् comes *optionally* after the words उत्तर, अधर, and दक्षिण in the sense of अस्तात्ति when the limit indicated is not remote, and when it is not a substitute of the *ablative* case-affix. तुषाराद्रिवाताः—तुषाराणां (of snow) अद्रिः (mountain) तुषाराद्रिः the snowy mountain *i. e.* the Himâlaya; तस्य वाताः. पूर्वं (previously) एभिः [वातैः] तव अङ्गम् स्पृष्टं भवेत् यदि किल (the sense of this *inde.* here is different from that in I,31b. Here किल = 'indeed', 'certainly'; coupling it with यदि intensifies the force. इति—hence, such being the case; see II,32. अयि गुणवति = oh thou possessor of all merits. *Cf.* गुणवत्युपायनिलय etc. applied in मुद्रा० by Sutradhâra to his wife. मया आलिङ्ग्यन्ते —are embraced by me. Malli. in the *comment.* has condemned the criticism regarding the embracing of the wind. This stanza has a shade of the idea in Râmâyaṇa—'वाहि वाते यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश । त्वयि मे गात्रसंस्पर्शश्चन्द्रे दृष्टिसमागमः

The figure of sense is अप्रस्तुतप्रशंसा.

(45).

मया दीर्घयामा—दीर्घाः यामाः (see II, 34) यस्याः सा. Every one has more or less an idea of the wearisome lengthiness of the hours when he is in mental grief. त्रियामा—night; निशा निशीथिनी रात्रिस्त्रियामा क्षणदा क्षपा । अ० The टीका explains why night is called so. क्षणः इव—*cf.* नीता रात्रिः क्षण इव II, 26. कथं संक्षिप्येत. सर्वास्ववस्थासु मन्दमन्दातपम्—(see note on मन्दंमन्दं I, 9. Here Malli. takes *मन्दमन्द to signify* 'very slight', 'mild' on the analogy of अल्पाल्प in II, 18) मन्दमन्दं च तत् आतपं च मन्दमन्दातपम् ; आतप is used here *figuly.* in the sense of 'torment'; कथं स्यात्. चटुलनयने—चटुले ('sportive', 'tremulous' see I, 40) नयने यस्याः सा तत्संबुद्धौ. इत्थम्—in this manner. 'इदमस्थमुः' । पा०५।३।२४ after इदं comes the affix थम् in denoting "manner.' दुर्लभप्रार्थनम्—दुर्लभा प्रार्थना यस्य तत्, refers to चेतः The usual meaning of the word प्रार्थना is 'request' as in I, *31*; or II, *52* and *52* b; but here it signifies 'ardent *desire*', 'earnest wish,' गाढोष्माभिः—गाढाः (see II-29, 34) उष्माणः यासां ताः (see II-20, 29, 34) ताभिः ('extremely troublesome, poignant') त्वद्वियोग०व्यथाभिः—तव वियोगः, तस्य व्यथाः, ताभिः the *plu:* is used to indicate various torments. मे (मम) चेतः अशरणम्—*नास्ति शरणं यस्य तत् (helpless)* कृतं.

The figure is विरोध.

(46).

ननु—Here the sense is that of 'oh !'. बहु विगणयन् ('forming a variety of plans', 'pondering'; see II,42a. 'musing') आत्मानं आत्मना (see टीका) एव अवलम्बे ('I sustain', 'support'). तत् therefore; कल्याणि (oh thou fortunate one ! *cf* २०६।३९) त्वं अपि नितरां *indec.* (excessive). कातरत्वम्—कातरस्य भावः (condition of being frightened) मा गमः—See Ap. G. § 211 for the dropping of the Aorist-augment अ when the particle मा or मास्म precedes it, and when the verb refers to the *2nd* person it has an *impera:* sense. कस्य अत्यन्तं (unalloyed, uninterrupted) सुखं उपनतं (befallen) वा (or) कस्य एकान्ततः (exclusively) दुःखं (grief, misery) [उपनतं]. दशा (State, condition). चक्रनेमिक्रमेण—according to the rotation of the circumference (*tech:* the 'felly') of a wheel. नीचैः *indec.* 'downwards'; *cf.* the use in I,42 as also in I,25. च उपरि च गच्छति. *cf.* the English phrase 'ups and downs of life.

The figure is अर्थान्तरन्यास where the particular *viz:* the fall is substantiated by the general instance of the descending and ascending of the felly of a wheel.

(47).

शार्ङ्गपाणौ—see I,46; according to पा०२।२।३५ quoted by Malli. the word 'पाणि' ought to have been the first member of the *comp.* but by the Vârtika quoted in टीका on पा०२।२।३७ the words ending in निष्ठा or in the *loca.* stand subsequently when coming after words denoting 'striking' as दण्डपाणिः or अस्युद्यतः. भुजगशयनात्—see टीका for *comp.* It is on the आषाढी एकादशी that Vishnu goes to sleep on the serpent-couch and gets up on कार्तिकी एकादशी. The कूर्मपुराण says 'क्षीराब्धौ शेषपर्यङ्के आषाढ्यां संविशेद्धरिः। निद्रां त्यजति कार्तिक्यां तयोः संपूजयेद्धरिः'॥. उत्थिते [सति] when arisen. शापान्तः—शापस्य अन्तः (termination, end) [भविष्यति]. शेषान् चतुरः (*accus.* of चतुर् four, a word which always has only *plu.* forms). मासान् लोचने मीलयित्वा—(with closed eyes indicative of resigned patience). गमय—pass. पश्चात् आवां (you and I; By त्यदादीनि सर्वैर्नित्यम् पा०१।२।७२ the pronouns when spoken of along with any other noun (pronoun other than त्यद्) are always retained as एकशेष. When the त्यदादि words are compounded among themselves the word which is read last in the order given in the गणपाठ remains and the rest are dropped; hence the त्वं is dropped and we have only आवां in the text. विरहगुणितम्—magnified, considered great through विरह='grief from separation' or गुणितम् 'revolved in the mind' The Reading विरहगणितं would signify 'taken into consideration through pain of separation. तं तं—diverse, various; see तान् तान् I-5,7 or तैः तैः in II,1. आत्माभिलाषम्—whatever is desired by both of us, see टीका. परिणत०चन्द्रिकासु-क्षपासु—see टीका. The moonlight during autumn is particularly pleasing and has been frequently described by Sanskrit poets. Bhartrihari in his वैराग्यशतक has spoken of the delights of autumnal moonlight. निर्वेक्ष्यावः—see I,62 and II,8.

(48).

In this Stanza the Yaxa narrates a certain incident known only to himself and his wife which was to serve as a credential to the cloud when he presented himself before the Yaxini.

भूयः—Further-more, then again, *cf.* I, 16; II, 23 and 25b. च (त्वद्वर्ता) आह—पुरा शयने त्वं मे कण्ठालग्ना (clung to कण्ठे लग्ना= *p. p.* of लग् 1st P. to adhere, to cling, *cf.* गमनसमये कण्ठे लग्ना मा०मा०३।२; mark the sense of लग्न in II, 9) अपि निद्रां गत्वा किमपि

(for some reason or other; see next stanza for a similar use). सस्वनं—स्वनेन (with a cry 'ध्वनिध्वानरवस्वानाः' अ०) सहितं यथा स्यात्तथा रुदति विप्रबुद्धा (awakened) असकृत् (repeatedly; see II-29,30) पृच्छतः मे त्वया सान्तर्हासं (अन्तः हासः अन्तर्हासः; अ०र्हासेन सहितं सान्तर्हासं, कथितं. (Mark the use of the *geni*: पृच्छतः मे with कथितं). हे कितव oh you rogue! त्वं कां अपि (some; the use of अपि with the interro. pro. *kā* may be noted) रमयन् मया स्वमे दृष्टः इति.

(49).

अयि चकितनयने—चकिते (tremulous sparkling. The word also signifies 'timid' 'alarmed' see I-14,27 etc.) नयने यस्याः सा तत्सम्बुद्धौ—oh thou sparkling-eyed one. The Reading असित-नयने=oh thou with jet black eyes! एतस्मात् अभिज्ञानदानात्—by the placing of this token (of a secret which was not possible to be known by a third person) मां कुशलिनं (bearer of a happy news कुशलं अस्ति अस्य इति इनिः) विदित्वा कौलीनात्—from popular gossip [that your husband's love for you has cooled]. I do not agree with Malli's interpretation which refers to the gossip of the Yaxa's death which is incompatible with what is narrated in the first quarter of the stanza which says I am the bearer of *happy news.*) *मयि अविश्वासिनी*—one not placing confidence in me. Note also the idiomatic use of the निमित्तसप्तमी *loca.* of reference. मयि with विश्वस्. मा भूः—see II,34 and 52. किमपि—without any tangible cause (see previous stanza). स्नेहान्—friendships. विरहे [सति] ध्वंसिनः—ध्वंसः अस्ति येषां ते capable of 'decaying' 'destroying'. आहुः=so they say—The 3rd *per. plu.* of this form of the perfect of ब्रू is used in the sense of 'people say', 'so it is generally talked of'. [किं] तु however. ते [स्नेहः] अभोगात्—न भोगः अभोगः (a नञ् तत्पु०) तस्मात्=in consequence of non-enjoyment. इष्टे वस्तुनि—in the case of a desired object [स्नेहाः] उपचितरसाः see टीका, उपचितः [increased, accumulated as in अक्षैः उपचितैः] रसः [affection, love; see I-28,49] येषां ते [सन्तः] प्रेम-राशीभवन्ति. It is only repetition to say that स्नेह becomes a प्रेमराशी but Sanskritists have indicated a difference between स्नेह and प्रेम for which see टीका which quotes the रसरत्नाकर. It may be mentioned that स्नेह is the 'process of winning over a person' while प्रेम may be said to be the 'result of this process which makes the two individuals incapable of enduring each other's separation'.

The figure may be taken to be अर्थान्तरन्यास.

(50.)

In this stanza the Yaxa requests the cloud to bring to him tidings of his beloved from Alakâ as promptly as he can.

प्रथ०शोकां—प्रथमः ('first'. The Yaxa implies that his wife had not hitherto experienced any separation) चासौ विरहश्च; प्रथमविरहेण उद्ग्रः ('excessive', strong, 'intense') प्रथ०द्ग्रः ; प्रथ०द्ग्रः शोकः यस्याः सा, तां ते सखीं एवं आश्वास्य *caus. of* आश्वस् to take courage). त्रिनयन०कूटात्—त्रीणि नयनानि यस्य सः त्रिनयनः तस्य वृषः (bull see I,52; कैलासगौरं वृषमारुरुक्षोः १ २० II,२०); for the remaining compound see टीका. शैलात्—from the mountain Kailása. आशु—quickly; see I–22,39. निवृत्तः—(turned back) सन्. सा०कुशलैः—see II, 49 *supra*. तद्वचोभिः ममापि प्रातःकुन्दप्रसवशिथिलं जीवितं धारयेथाः. The idea of the morning Kunda-flowers being शिथिल *i. e.* easily separable from *their* calyxes shows how careful an observer Kálidása was. It is this—The Kunda (Jasmine) and flowers of that class always open out at evening time and if they remain on the creeper for the night they are easily detachable from their calyxes the next morning, while those that open in the morning and are *fresh* at the time are *not loose*.

The Readings are all quite easy of interpretation and hardly need any explanation.

(51).

हे सौम्य—see I, 49; II–23, 37. त्वया मे (मम) इदं बन्धुकृत्यं (the mission of a friend), व्यवसितं (undertaken), क्वचित्—see II, 22. प्रत्यादेशात्—The meaning of this word has produced some amount of confusion. Malli. has quoted the *Shabdârṇava* Kosha for his interpretation 'reply', 'answer'. This word is used in the sense of 'rejection,' 'disregard', 'abstention from' see II, 32. and Capt. Jacob's rendering 'I do not consider your silence to be on account of a rejection of my suit', with a little modification will suit well. In the last two lines the Yaxa says to the cloud that he is too good to repudiate his earnest request. धीरता= gravity, remaining unmoved; निःशब्दोऽपि—although without any sound निर्गतः. शब्दः यस्य सः. याचितः (requested, implored; *cf.* "चातकोऽपि तृषितोऽम्बुयाचते। दुःखितः प्रिया स याचते". घटख०) सन् चातकेभ्यः—see I, 10 and 21a; note the use of the dative of the indirect objects with the verb प्रदिश् in the sense of to 'give'.

हि=for, because. सतां—*geni. plu.* of सत् a good man; *cf.* सतां हि संदेहपदेषु वस्तुषु अन्तःकरणं एव प्रमाणं. शा०१।१२. प्रणयिषु—in regard to suppliants; note the difference in sense here and in I–39, 63; and II, 34. ई०क्रिया—ईप्सितः (desired, longed for) चासौ अर्थः (see I, 5 'object', 'business') च; तस्य क्रिया (performance) एव प्रत्युक्तं (response)

The figure is अर्थान्तरन्यास.

(52).

[हे जलद] सौहार्दात्—सुहृदः (*geni. sing.* of सुहृत्=शोभनं हृदयं यस्य सः an *irregu*: formed Bahu: Comp: according to पा०५।४।१५०.) It literally means one whose heart is favourably disposed towards another) भावः सौहार्दं according to पा०७।१।१९ whereby the वृद्धि is subtituted for the first vowels of both members in a compound ending in हृद्, भाग, and सिद्ध before a Taddhita affix having an indicatory ण्, ञ्, or क्); तस्मात्=out of friendly disposition. वा विधुरः (one in a distressed condition, see I,8) इति वा मयि see *A. Guide* § 94 and II,31 for the use of the *loca.* also *cf.* भगवन्कामदेव न ते मय्यनुक्रोशः शा०३. अनुक्रोशबुद्ध्या—अनुक्रोशा चासौ बुद्धिश्च (feeling of pity) तया. अनु०वर्तिनः—न उचिता अनुचिता (not suited, unbecoming); अनुचिता चासौ प्रार्थना च; अनु०प्रार्थना वर्तते असौ, तस्य; see टीका which explains how the request was unbecoming, and how the Yaxa had persisted in it). अपि मे एतत् प्रियं कृत्वा प्रावृषा सम्भृतश्रीः—सम्भृता ('developed,' 'increased' see II,31) श्रीः (beauty, splendour; see I,47; II–2,32) यस्य सः refers to the cloud. [त्वं] इष्टान् देशान् विचर note the idiomatic use of the *accusa.* with the *intra.* verb. एवं (like me) क्षणमपि च ते विद्युता (*instru*: sing. of विद्युत्) विप्रयोगः (words implying 'separation from' are usually construed with the instrumental *cf.* अयमेकपदे तया वियोगः उपनतः) मा भूत्. see II–4,49.

This is a benedictory stanza. It has been a recognised canon among Sanskrit authors to have not only an auspicious opening, to their composition but to have a stanza or two or a sentence containing some auspicious words somewhere in the middle and to have a similar conclusion as said by the Mahâbhâshyakâra 'मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि च शास्त्राणि प्रथन्ते वीरपुरुषाण्यायुष्मत्पुरुषाणि च भवन्ति अध्येतारः प्रवक्तारः भवन्ति' इति भूवा-

दिघ्रे. Malli. quotes the Sâraswata Alankâra in support of the same idea.

The three stanzas in the foot-notes are, as said by टीका, on the face of them, spurious and incompatible both as to style and sentiment hence we have not given any notes on them.

MEGHADUTA

OR

Cloud-Messenger.

पूर्वमेघः

(PART I.)

N. B.—**The mythological and other allusions are all explained in the Notes which may be referred to.**

1. A certain Yaxa (having been) unmindful of his duty was, as a result, deprived of his authority by his master's condemnation which was to be undergone by him for one year and which was unbearable in consequence of its separating him from his beloved wife. Finding himself in this plight, he fixed his place of residence for the time on the *Ra'magiri* mountain among the hermitages covered with thick shady trees, and having their waters sanctified by the bathings of *Janaka's* daughter [in them.]

2. That lover (the Yaxa)—separated from his wife, with his wrist left bare by the dropping down of his golden bracelet, and who had passed some months [out of the term of his punishment] on that mountain,—beheld on the first day of *A'sha'dha* a cloud which had, as it were, clasped the mountain-side, and was, therefore, as pleasing to look at as a sporting elephant who has stooped down to dash against and thrust his tusk in an embankment.

3. Having stood with some difficulty in front of the cloud which is the creator of eagerness in [the hearts of] lovers, that survitor of the lord of Yaxas, choking his tears, abandoned himself to prolonged meditation. Even the hearts of the happy thrill strangely at the sight of a cloud: how much more so [would they be] when the beloved entitled to the clasping of the neck is stationed far away.

4. As the month of *Shra'vana* was near, he (*i. e.* the Yaxa)—who earnestly desired to sustain the life of his beloved wife, and (therefore) was anxious to have tidings

of his well-being conveyed to her by the cloud,—being pleased at his (the cloud's) appearance worshipped him with fresh *Kutaja* flowers and bade him a welcome in which expressions of cordiality were prominent.

5. Where, on the one hand, a cloud which is (nothing but) a mass of smoke and light and water and wind ; and where, on the other, the themes of messages (fit to be) conveyed by beings endowed with perfect organs of sense. Not taking this into account (in consequence of excessive eagerness) the Yaxa preferred his request to that (cloud) : for, love-smitten individuals become naturally dull in regard to animate beings and inanimate objects.

6. I know thou (art) sprung from the line of the *Pushkaras* and *Avartakas* of world-wide fame, and (art) *Indra's* chief officer capable of assuming any form at will ; hence, I, who have been thrown at a distance from my wife by my being at the mercy of Fate, have come a suppliant before thee. Better the refusal of a request from a high-minded person than the gaining of it to one's satisfaction from a low fellow.

7. Oh Cloud ! thou art the alleviator of (*lit.* the refuge) of those excited by heat ; hence, pray carry a message from me who have been clutched fast by the wrath of *lit.* the Lord of Wealth, *Kubera* to my dear wife in *Alaka* which is the residence of the Yaxa-lords whose palaces are whitened by the light of the moon on the head of *Shiva* who stays in the garden outside the city, and which (city) is certainly worth a visit.

8. The wives of travellers being confident (in their mind) brushing the extremities of their curls aside, will, with satisfaction gaze at thee (who art) risen in the airy path of the firmament. On thy being (up) in readiness (to shower down) what man would be unmindful of his wife dejected by the grief of separation ; none else can there be except an individual like me whose existence depends on another.

9. Thou whose movement is unobstructed will, I am confident, find thy brother's wife (*i. e.* my wife) still alive

engrossed in scoring the days (remaining out of the period of punishment) and solely devoted to me her husband. It is the tie of hope that generally upholds the flower-like frail but fond heart of woman during separation.

10. A favourable breeze gently wafts thee on, slow-moving as thou art in a suitable manner, and this proud *Cha'taka* on your left sings his sweet song; these cranes, who well know the period of gestation, forming themselves in a line will certainly wait upon thee who art so charming to look at.

11. Hearing thy rumble, which is agreeable to the ear, which has the power of causing the earth to send out mushrooms, and which makes the soil fruitful, the royal swans who long for *Lake Ma'nasa* will, with a sufficient provision for the journey [consisting] of shoots of the lotus-stalks, be thy journey-comrades in the sky as far as *Kaila'sa*.

12. Embrace this lofty mountain, whose flanks have been stamped with *Raghupati's* foot-marks which are adorable people, and take his leave who is thy dear friend, who being used to thy periodical company evinces his affection for thee by shedding hot tears resulting from long separation.

13. First of all, Oh cloud! learn [from me—the describer—] the route, suited to thy journey, along which thou mayest proceed, resting theyself [*lit.* thy foot] on mountain-tops whenever thou art tired; and drinking the light water of the streams on the way whenever thou art 'exhausted'. After that (*i. e.* after thou hast learnt the route), thou wilt hear from me my message to my wife which deserves to be listened to (*lit.* which ought to be drunk in by the ear).

14. What! is it that the wind is carrying off the crest of the mountain? [With this notion in their minds] while thou art being ardently gazed at with extreme wonderment by artless *Siddha*-women, fly away in the sky with thy face turned towards the North from this spot covered with juicy canes—at the same time thrusting aside on the road the huge trunks of the guardian-elephants of the quarters.

15. Here in front rises up this piece of *Indra's* bow [which is] as charming to behold as if it were an intermixture of the sparklings of [various] gems issuing from the summit of an ant-hill ; by that [piece of the bow] thy dark body will gain great splendour just as the body of *Vishnu* in the guise of a cowherd (was beautified) by a dazzling peacock-feather.

16. On thee depends the fruit of [all] agricultural labour ; hence, thou who wilt be gazed at (*lit.* drunk) by country-women with eyes, [which though] unversed in the sportings of the eyebrows, will be glistening with affection—ascend the Mâla-land where the fields are emitting fragrant smell on account of having been freshly ploughed ; and then go a little to the west, and again, adopting a rapid motion, fly on by a northerly course.

17. The *Amaraku'ta* mountain will quite comfortably sustain thee—who hast extinguished the forest-fire [on it] by thy showers, and who hast been tired by the exertions of the journey—on its top (*lit* : by the head). Even a small-minded man does not turn his face against a friend come to succour out of regard for favours done by him in the past : What then [to say] of a lofty-hearted person like thyself.

18. When thou, who resembling the (glisteningly dark) annointed braid of hair, art resting on the top of the mountain whose slopes are covered with wild mango-trees (*lit.* shining) laden with ripe fruit, the appearance will be as if it were the bosom of the Earth with the dark nipple in the centre and with the sides of creamy whiteness ; the whole situation will then certainly be a sight worth looking at for celestial pairs.

19. Having stayed for a short time on it (*i. e.* the Mountain-top) whose bowers have been enjoyed by young forest-women ; and while journeying along the road beyond the mountain at a swifter speed in consequence of having been disburdened of thy waters thou wilt see the *Narmada* broken into small streams at the foot of the *Vindhya* which is stony-rugged, thus resembling broken pieces of painted streaks upon an elephant's body.

20. Oh cloud ! having been [previously] disburdened of thy waters thou shouldst take in its (of the *Naramada*) water impregnated with the pungent smell of the ichor of wild elephants and [the current of] whose stream has been obstructed by clusters of rose-apple-trees ; and then proceed on. Oh cloud ! When thou art thus loaded with water no wind will be *able to* poise thee ; mark, it is emptiness that *gives insignificance*, while a loaded condition contributes stability (*lit* : gives weight).

21. Spying along its banks the [half-] green [half-] brown *Kadamba* flowers with their partially shot out filaments, the wild plantain-trees that have put forth their early buds, and scenting the sweet smell of the earth in the burnt forests the deer will indicate thy path who will be spraying the ground [with water].

22. My friend ! though thou art ready to speed in all haste for the sake of my beloved (*or* for doing me a good turn) still I forsee loss of time (for thee) on every hill-top made fragrant by the *Kakubha* flowers. [Though] greeted, with cries of welcome by peacocks having eyes full of tears of joy still thy good-self must try anyhow to proceed on rapidly.

23. At thine approach the *Dasha'rna*-land will have become charming by its garden-hedgerows made yellowish white by the *Ketaki* flowers opened [only] at their tips : by its trees on the village-common (or [2] its road-side trees ; or [3] its sacred trees) made alive with [the excitement of] nest-building of (*i. e.* by) birds subsisting on house-hold oblations, by its *Jambu* (rose-apple) forests rendered dark-coloured by abundance of fully ripened fruits, and by the swans making a short halt there.

24. On arriving at its royal city known far and wide as *Vidisha'* thou wilt have promptly and fully gained the object of being in a lover's state ; for there, while making an agreeable [low whisper-like] rumbling, thou wilt be able to drink the sweet water of the rippling *Vetravati* which will be, as it were, like the frowning face of a mistress.

25. With the object of taking rest thou may stay there on the top of the *Nichaih*-mountain which looks as if it were horripilated at thy contact by the *Kadamba* trees laden with full-blown flowers, which by its grottos redolent with the smell of the perfumes used by gay women during enjoyment bespeaks (of) the youthful amorous indulgences of the towns-people.

26. Having refreshed thyself proceed [on thy way] sprinkling drops of new water on the buds of the *Jasmine* in the gardens on the banks of the *Vananadi*, and after thou hast made a short acquaintance of the flower-girls by casting thy shadow on their faces whose ear-lotuses have faded [owing to their being frequently handled] in wiping the perspiration on the cheeks.

27. Though the road be circuitous for thee who hast to go to the north still do not become indifferent to the pleasures on the terraces of the mansions of *Ujjayini* where, if thou be not charmed with the towns-womens' bewitching eyes having tremulous corners and sparkling like flashes of lightening, then thou must certainly be deceived.

28. On [thy] way coming in contact with the *Nirvindhya'*, which has (*fig.* who has) for her girdle-string a line of birds noisy on account of the agitation of the waves, which moves onwards in a charming manner by dashing [over rocks] and which shows its eddy navel—do thou by bending low, partake of her [sweet] waters to full ; mark ! the sporting of women is the first expression of their eagerness for their lovers.

29. The river *Sindhu*—whose scanty water has become a mere braid [-like streak], whose complexion has become sallow by the withered leaves fallen on its [waters] from the trees on the banks,—indicates, oh good sir ! thy good fortune by exhibiting her own condition of love-sickness. By thee, then, must be adopted such means whereby she will give up her thinness.

30. On reaching the country of *Avanti* where there are [many] aged village-ancients well-informed regarding the

legends of *Udayana*, thou shouldst go to the prosperously extensive city of *Visha'la'* (*i. e.* Ujjayini) which has already been mentioned, which is as it were a brilliant portion of Heaven brought down on earth by the residual merit of those who dwelt there (in Heaven) but who had to come down upon this earth when the fruit of their virtuous actions had dwindled down.

31. Where, like a coaxing lover soliciting enjoyment at early dawn the breeze from the river *Shipra'* prolonging the shrill cry of the *Sa'rasa* birds indistinct through [excitement of] love, sweet-scented by its contact with the fragrance of blown lotuses, and soothing to the limbs, dispels the langour of women brought on by amorous enjoyments. drives away.

31a. Seeing strings of pearls of pure brilliance with jewel-pendants in the centre, myriads of conch-shells and emeralds of [as] deep green colour as that of young grass sending forth beams of rays, and pieces of corals arranged in the shops it is thought that the oceans are now mere pools of water.

31b. Here it was that *Vatsara'ja* carried away the beloved daughter of *Pradyota*, here was the golden palm-grove belonging to the same king, and here was the elephant *Nalagiri* who through fury pulled out its tying-post and roamed at large [in a maddened manner]: thus do the citizens who know [these incidents] amuse their kinsmen who may have gone on a visit to them.

31c. Where there are deep bay-coloured horses which can well vie with those of the Maker-of-day (*i.e.* the sun), elephants huge as mountains who have been showering (like you) the ichor from their opened temples, and veteran warriors who had stood firmly on their stations in the battle against the *ten-faced-one*, and the radiance of whose ornaments had been eclipsed by the scars of wounds caused by the *Chandraha'sa* sword.

32. Thou, whose body will have an increase in size by the smoke of the incense used by women in perfuming

their hair coming out through the windows, who hast been accorded a greeting in the shape of a dance by the peacocks out of brotherly regard—shouldst dispel the fatigue of the journey by engaging thyself in examining the beauty of the city in palaces secented with flowers and marked with the foot-prints of lovely women.

33. While thou art being *respectfully* gazed at by the Ganas under the impression that thou hast the *complexion of* their master's throat, thou shouldst visit the sacred abode of *Chandi's* consort, who is the lord of the three worlds—that abode [the trees of] whose garden are waved to and fro by *Gandhavati's* breezes laden with the fragrance of the pollen of lotuses and deeply impregnated with the odour of the materials used by youthful girls engaged in sporting in the waters [of the river].

34. Though thou shouldst happen to arrive at *Maha'ka'la* at any other hour than evening thou shouldst, oh cloud ! make a halt there until the sun has gone down beyond the range of sight and shouldst perform the praiseworthy function of a drum at the evening worship of *Shiva* [whereby] thou wilt gain the entire fruit of thy low rumblings.

35. On receiving from thee early rain-drops soothing to their nail-wounds the dancing-girls there—(in the temple) whose girdles are jingling by the movements of their feet, and whose hands are wearied by the playful waving of *Chaurees* having handles sparkling with the lustre of the jewels studded on them—will dart at thee glances resembling lines of bees.

36. Thereafter on the commencement of Shiva's dance, esting thyself in an extended form on the lofty collection of his (numerous) hands resembling a cluster of trees thou wilt have gained the radiance of new *Japa'*-flowers by the slanting evening-rays [of the sun], and thereby thou shouldst remove *Shiva's* desire [to robe himself in] for the wet hide of the elephant [-demon] while your devotion is being watched by the goddess *Bhavani* with a fixed gaze of eyes which are steady but which indicate some fright.

37. Shed light on the ground by flashes of thy lightening resembling streaks of gold (on a touch-stone), and (thereby) show the path to women going to the houses of their lovers at night through darkness hardly penetrable even by a needle, by which the sight is obstructed [even] on the king's high-way ; but do not make any roaring noise by peals of thunder or discharge of water : [for], those women are timid.

38. After having passed the night along with thy lightening-spouse fatigued by continuous playing, on the balcony of some mansion where pigeons have slept, thou shouldst journey on thy way on the reappearance of the sun ; for, they who have undertaken the accomplishment of any task for their friends do not delay.

39. The tears of disappointed mistresses have to be dried by gallants at that time (*i.e.*, in the early morning when they return) : therefore, do thou promptly get out of the path of the sun ; for, he too will have returned to remove the tear-dew from the lotus-face of his love [the lotus-plant] and will not but be highly irritated with thee if thou came in his way.

40. Even the winsome shadow-soul of thee who art naturally handsome will assuredly find an entrance into the clear waters of the *Gambhirā* river as [thoughts find an entrance] in a pure heart : thou hadst better not, therefore, rashly make ineffectual [be rashly indifferent to] her lotus-white glances in the form of the darting of gambols of the fish [in her stream].

41. After having drawn away her (*i.e.*, of *Gambhirā*) blue water-garment which having left her bank-hips and having reached the shoots of the reeds is, as it were, slightly held by the hand : Oh friend ! the departure of thee [from there] who will be hanging over such a one, will be with great difficulty, for, who that has known the pleasures of nude thighs can leave them.

42. A cool wind which is agreeable on account of the earthy fragrance issuing [out of the ground] by the showers,

[which is] sucked in by elephants in a pleasing manner by the hissing sounds from their nostrils, and which is the ripener of the wild figs will blow under thee and slowly waft thee who art desirous of going to *Devagiri*.

43. Converting thyself into a flower-cloud (*i.e.*, a cloud showering hail) thou shouldst pour down blossom-showers wetted by the waters of the heavenly *Ganges* on *Skanda* whose permanent residence is there : for, he is the radiant energy out-shining that of the sun, placed in the mouth of the oblation-bearer (*i.e.*, fire) by that God who holds the new crescent-moon (God *Shiva*) with the object of protecting the armies of Indra.

44. Thereafter, thou shouldst make the *fire-born God's* peacock dance [in high glee] by thy rumblings intensified by their being reverberated by the mountain—that peacock whose eye-corners are whitened by the lustre of Shiva's moon and whose dropped feather having its eye formed of dazzling circlets does *Bhavā'ni*, through fond affection for her son (*Skanda*), place on her ear alongside the petal of lotus.

45. Having adored this *reed-born God* (Skanda) thou—who hast passed over [a portion of] the road and for whom the *Siddha* pairs having lutes have left the path free (*lit.* out of fear of thy drops of water) lest thy drops of water put their lutes out of tune—shouldst tarry a-while for the purpose of glorifying *Rantideva's* fame which has appeared in a material form on this earth as a river (the river *Charmanvati*) by the sacrifices of kine.

46. When thou resembling (*lit.* stealer of) the complexion of *Krishna* art bending down to take in water [from that river's stream] which though large will appear slender to the celestial beings (wanderers in the ethereal regions] and they will view it with a steady gaze as if it were the earth's single pearl-necklace with a large sapphire-pendant in the centre.

47. Having crossed that river thou shouldst proceed on, making thy body an object of curiosity for the eyes of *Deshapura*-women—[those] eyes which are versed in the

coquettish movements of the creeper-like eye-brows casting black and white sparkling flashes by the upturning of the eye-lashes and which [seem as it were to] rob the grace of the bees hovering round the nodding *Kunda*-flowers.

48. Next, after having veiled the country of *Bramha'varta* with thy shadow, thou shouldst proceed to that land of the *Kurus* which *reminds* one of the *Xatriya*-struggle in which *the bearer* of the *Ga'ndiva*-bow covered the faces of generous warriors with innumerable sharp arrows just as thou dost [cover] the lotuses with thy showers.

49. Oh gentle sir ! the plough-bearing hero [from the time he] out of brotherly affection withdrew (*lit* : turned his face) from the battle-field began to drink the waters of the river *Sarasvati* in preference to (*lit.* abandoning) wine to the taste of which [at one time] he was addicted and in which danced the reflections of the eyes of Revati : associating [thyself] with the waters of that river thou wilt be inwardly purified though dark in complexion.

50. *From here do thou go by the side of Kanakhala to Janhu's* daughter which flows down the lord of mountains, which formed a ladder for the sons of *Sagara* [to ascend] to Heaven, and which while laughing, as it were, with her foam at the frown, with knitted eyebrows, on *Gauri's* face seized the hair of *Shiva* with her wave-hand touching the moon on his head.

51. Shouldst thou make up thy mind to slant down and taste her pure crystal water with thy rear part resting against the sky like a celestial elephant then owing to thy dark shadow moving along the stream it (*i.e.*, the blending) would be completely as charming as if the river *Yamuna'* had joined her at any other spot but *Praya'ga*.

52. On reaching the mountain which is her birth-place, which has its stone-slabs rendered fragrant by the navel-scent (musk) of the deer sitting on them, seated on the fatigue-removing crest of this mountain of (whitened by) snow, thou wilt form a charming appearance [picture] resembling the three-eyed God's white bull who has dug up mud [and covered himself with it].

53. If a forest-fire, which is caused by the friction of the *Deoda'ra* trees while the wind is blowing, should happen to singe the bushy tails of the Yâks with its scintillations, then it is but proper for you to completely extinguish it with countless streams of water : certainly the resources of the noble have for their goal the soothing of the distress of those who are in trouble.

54. Scatter with thy pelting hail such of the *Sharabhas* there [on the mountain] as try all of a sudden to obstruct with angry leaps, [tending] to break their own limbs, thy course [although] thou hast avoided [their] path : whose endeavours after fruitless objects will not become an object of contempt ?

55. Bending lowly down in reverence thou shouldst go round the distinctly visible foot-print (on the stone-slab) of *Shiva* who bears on his head the half-moon—that foot-print which is perpetually laden with offerings by saintly devotees, and on beholding which the faithful absolved of their sins will become fit to attain the permanent position of *Ganas* (attendants of Shiva) after their liberation from this [earthly] body.

56. The *Bamboos* filled with wind are making a sweet sound, the victory over *Tripura* is being sung by the devoted *Kinnara* women, [along with these] if thy rumbling [re-echoed] in the caverns should come to be the drum-sound then by that the [tripple] symphony of *Shiva* will certainly be (perfect) complete.

57. Having passed by the various wonders on the snowy slope, thou—beautiful by [the fact of] thy form being stretched out slantingly like the black foot of *Vishnu* who was determined upon curbing *Bali*—shouldst go to the North through that *Krauncha*-cleft which is the gate for the *flamingoes* [to reach *Lake Ma'nasa* at the season of their migration] and which is the passage indicating the success of *Bhrigu*.

58. Rising higher up thou shouldst become the short-staying guest of *Kaila'sa* which is the mirror of the wives of the Gods, the joints of whose upheaved [shaken] portions have been shaken loose by the hands of the *ten-faced*

demon and which with its high peaks as white as the lotus occupies the sky and stands steady as if it were the loud laugh of the *three-eyed-God* being piled up from day to day.

59. When thou, resembling well-ground soft (*or* glossy) collyrium, art on its slope the beauty of the mountain as white as freshly sawn tusk of an elephant will, I anticipate, be such as would deserve to be gazed at with steady eyes and [the two together] will resemble *Halabrit* (*i.e.*, the bearer of the plough) when he has thrown a pair of dark garments on his shoulders.

60. If *Gauri*, supported on *Shambhu's* arm bared of its serpent-bracelet, should move about on foot on that mountain-of-sport, get in front of her, and with the flow of thy water congealed within thyself and thy body formed into a series of rungs thou become for her a ladder for going up the jewelled slope.

61. The heavenly damsels there will not fail to (*lit.* assuredly) put thee in the position of a shower-bath when thy water will be let out in consequence of the pricking [into thy body] of the points of [their] bracelets. If, Oh friend, there be no rescue from their hands for thee who hast been secured by them during the sultry season then frighten those playful girls with thy deafening thunders.

62. Imbibing the water of *Lake Ma'nasa* which produces golden lotuses ; shaking with thy gusts of wind the sprouts of the *Kalpadruma* tree as if they were clothes ; gratifying the *Aira'vata* by becoming his 'drinking screen' whenever required ; with these several agreeable acts, Oh water-giver ! thou mayest enjoy that lord of mountains.

63. Oh thou pleasure-seeker ! (or, wanderer at will) ! How can it happen that thou wilt not recognise *Alaka'* when thou seest her on the mountain-side with her *Ganges*-garment cast aside and thus appearing, like a girl seated in her lover's lap with her garment thrown aside—that *Alaka'* full of lofty palaces and which bears during thy season a cluster of clouds showering [drops of] water, and thereby resembling a woman with her dark hair interwoven with a net of pearls.

उत्तरमेघः

(PART II).

1. Where (in Alakà) there are palaces which have cloud-licking towers and jewelled mosaic floors, which are full of gay women and paintings, and where drums are beaten for symphonic concert; with these several *things* they (*i. e.* the palaces) can well rival thee who art located *at a great* height, art loaded with water and hast lightening, rain-bow, and a deep [but] agreeable sound.

2. Where the ladies have lotuses in [their] hands for sportive amusement, the net work of fresh *Kunda*-flowers on their hair, the beauty of whose faces has been heightened (*lit.* carried to the condition of) *into* a pale-white complexion by the pollen of the flowers of the *Lodhra*; the fresh *Kurabaka* in the masses of the ringlets of their hair, the pretty *Shirisha*-flower in their ears; and the *Nipa*, which appears with thy advent, in the 'partings' of their hair.

2a. Where the trees *are ever in blossom and are noisy* with intoxicated bees, the lotus-ponds are ever full of lotuses with girdles of lines of flamingoes round them, the domesticated peacocks have an ever-shining plumage and their necks outstretched by continuous cries, and the evenings ever moon-lighted, [and hence] agreeable in consequence of darkness having been dispelled [by them].

2b. Where, as a matter of fact, the lords of wealth have water flowing from their eyes through joy [alone] and through no other cause what-so-ever; they have no other excitement except that from Cupid, and it is such that it can be soothed by the meeting of desirable individuals; they have no causes of separation except those from love-quarrels and they have no other period of life except adolescense.

3. Where the Yaxas go in company of best women to the rooms of [their] palaces which have crystal pavements decorated with flowers in the form of reflections of stars and [there] they drink the wine called *Ratiphala* (*i. e.* the wine whose result is sensual enjoyment) produced from the *Klapa-*

tree, while the drum-skins are lightly beaten [but] which give out deep agreeable sounds like thine.

4. Where pretty young lasses—sought after by Gods, fanned by light breezes, be-cooled by the spray of the *Manda'kini*, the heat for whom is removed by the shade of the *Manda'ra* trees standing on the banks of the river—play the game of 'hunt-the-pearl' with jewels concealed like deposits in handfuls of golden dust [and] have to be searched for.

5. Where the throwing of fist-fulls of rouge of (by) red-lipped women silly with shame—whilst their lovers' passion-trembling hands endeavour to force aside their silken garments which are loosened and are in a condition to be easily dislodged by their knots being undone—becomes ineffective on the bright flames of the jewel-lamps even though they are within the full reach of the powder.

6. The water-dischargers (*i.e.*, clouds) like thee brought to the tops of the seven-storied buildings of this city by the ever-blowing guide (wind) did damage by their water drops to the paintings; being seized with alarm, as it were, *[at this] and being skilled in imitating the* escape of smoke they scatter and run away through the windows.

7. Where the moon-stones suspended by net-works of thread drop particles of water at mid-night when the moon's rays burst forth and fall fully clear upon them in consequence of the removal of thy [screen-like] interruption, and thereby dispel the women's prostration brought on by enjoyment.

8. Where gallants, rich with untold wealth concealed in their houses, daily enjoy the garden, called *Vaibhra'ja* (the bright garden) situated on the outskirts of the city, in deep conversation and in the company of the leading courtezans from among the celestial damsels as well as with the celestial singers by whom is sung the glory of the God of wealth.

9. Where, at sun-rise are betrayed the nocturnal journeys of winsome girls by the *Manda'ra* flowers dropped [on their path] from their curls which fluttered in consequence of their hurried walk, by pieces of petals of golden lotuses dropped from their ears and by [pieces of] pearl-strings of the necklaces having broken threads [hanging] on their bosoms.

10. Knowing that the friend of the God of wealth was personally residing in that city, the heart-tormentor does not boldly carry about his bow with its string of bees through war. His task, however, is done by the graceful movements of clever girls, and by the unfailing missile-glances of their eyes with puckered brows, darted at lover-targets.

11. In which city the *Kalpa* tree by itself (*lit.* alone) yields all the decorations needed by the fair-sex—*diverse*-coloured clothes, wine proficient in tutoring the eyes [in the art of] coquettish movements, blossomed flowers on (*lit.* with) twigs, various kinds of ornaments, and lac-dye fit to stain the lotus-feet.

12. There (in that city) to the north of *Kubera's* mansion is my [humble] home which can be distinguished from afar off by the arched gateway resembling the rain-bow close to which is a young *Manda'ra* tree, reared up as an adopted child by my wife, which must [now] be loaded with bunches of flowers within reach of the hand.

13. In it is a well having a flight of steps constructed of stone-slabs, [the surface of whose water is] covered with fully opened out golden lotuses having stalks of polished beryl (*Vaidurya*); and the flamingoes who have made their residence on its waters feeling themselves happy (*lit.* freed from sorrow) do not, even on beholding thee, care to go to lake *Ma'nasa* which is close by.

14. On its margin stands a mountain-of-sport whose peaks are formed of polished saphires and being surrounded, by golden paintain-trees, is agreeable to look at. Oh friend ! since it was my wife's favourite I bethink of it with a trembling heart when I see thee with flashes of lightening which have been flitting along thy edges.

15. Here are the red *Ashoka* tree with its waving sprouts, and the charming *Kesara* (Bakula) near the *Madhavi*-bower surrounded by a hedge of the *Kurabaka* : along with me, the first one yearns for the touch of thy friend's left foot, while the other longs for the wine from her mouth under the belief that these [actions] will put them into blossom.

16. And between the two [trees] is a (perch) golden pole with a crystal slab on the top and made firm at its base by precious stones having the brightness of young (*lit.* not-very-old) bamboos : on which [perch] sits at sun-down thy friend the blue-necked (peacock) who is made to dance by my beloved by the clappings [of her hands] and who is filled with delight by the *jinglings* of her bracelets.

17. *By these* signs well retained in mind and on seeing the pictures of *Shankha* and *Padma* painted on both sides of the door-way, thou wilt, Oh good Sir!, make out my house whose lustre will now indeed seem diminished on account of my absence ; for, when the sun is set the lotus does not verily retain its brightness.

18. Compressing *thyself to the* diminished form of the *cub of an elephant* for the purpose of securing prompt entrance, thou, Oh cloud !, perched on the pleasant top of the already described mountain-of-sport, shouldst be good enough to throw into my house a glance in the form of a flash of lightening *of extremely slight* radiance resembling the twinklings of a row of fire-flies.

19-20. Slender and youthful, having pointed teeth, [and] lips as if they were the ripe *Bimba*-fruit, slight in the waist, having eyes like those of the startled fawn, deep-naveled, possessed of a languid graceful gait on account of the heaviness of [her] hips, slightly bent down by the [weight of the] breasts, the first (*i.e.* the pre-eminent) work, as it were, of the Creator in the section of young women : [such a one] will be there—her thou shouldst recognise [as] my very second life, [though] uttering few words, resembling the solitary *Chakravaka* bird, during the absence of me her constant companion : my girlish wife overwhelmed with ardent longing while the heavy-hanging days are rolling, must have, I ween, become changed in appearance like the winter-blighted lotus.

21. Possibly the face of that darling of mine must [now] have the miserable appearance of the moon whose splendour has been impaired by thy persecution—that face, having the eyes swollen through excessive weeping, of which the lips

are discoloured by the heat (*lit.* non-coldness) of the breath and which resting on the hand is only partially visible through the loosely hanging curls of hair [rolling on it].

22. Before long she will come within the range of thy sight either (as) deeply absorbed in adoration, or drawing from imagination a likeness of me who have been wasted by the grief of separation, or asking the caged sweet-speaking *Maina*'—'have you a recollection of the master, you were his favourite.'

23. Or thou wilt find her, oh kind-hearted one ! as having thrown (carelessly) on her lap, which is covered with a faded cloth, [her] lute whose strings wetted by her tears she is constantly wiping, and who is endeavouring to sing a ditty with my name in it—a ditty whose strains though arranged by herself are lost by her over and over again.

24. Or counting the remaining months of the period of exile commencing with the day of separation by arranging on the floor the flowers from among those piled on the threshhold or indulging in the enjoyment of an intercourse by imaginary acting : these are generally the amusements of the fair during separation [from their husbands].

25. I think my separation will not so much torment your friend during day-time, when she is occupied, as [it will] at night when she is without any amusement and [drowned] in excess of grief : in order to completely cheer her up [at that time] with my messages thou shouldst, waiting at the window of the house, find out when, in the dead of night, she is sleepless and lying on the [bare] ground.

25a. [Her] attached friends will not on some excuse or other leave that slender-limbed-one during the day: the conduct of women is one and the same everywhere [in this world]; thou shouldst, therefore, standing in the widow near her bed, Oh cloud ! approach her when she herself is awake and her friends are asleep.

25b. She is to be looked for lying on one side on the ground-bed with tears flowing in drops on her pallet as if they were so many pearls from broken pearl-strings, and

repeatedly pushing back with her hand the nails of whose fingers are untrimmed, that single hard unkempt braid of hair which requires to be loosened out.

26. [Thou wilt find] her worn down with anguish and resting [herself] on one side on her bed-of-separation, thus resembling the single streak of the digit of the moon on the Eastern horizon, *[and] passing* in shedding hot tears that *very night* which is lengthened by solitude [but] which was at one time spent, as if it were a single moment, in my company in the enjoyment of pleasures at will.

27. Veiling with lashes weighted by tears of sorrow that eye which out of past familiarity turns towards the nectar-cool rays of the moon entering [the room] through the window but which (eye) *is* immediately turned away [on *the gush of grief*], resembling the '*Sthalakamalini*' plant on a cloudy day when it is neither opened nor closed.

28. Shoving aside, with a sigh paining her lower lip which resembles a [fresh] sprout, the hair which is coarse *on account of having been only* washed [without being annointed] and which must be brushing her cheeks ; and, musing how to have my company even in a dream, hence, longing for a nap whose chance is obstructed by the rush of water from the eyes.

29. Repeatedly pushing away from the surface of the cheeks, by the hand whose finger-nails have not been pared, that single hard braid of hair which was made up by me after the garland had been removed [from it] on the first day of our separation, and which is to be loosened on the expiry of the term of punishment by me whose mental sorrow will have then melted away.

30. She, with her delicate body from which all ornaments have been removed and which is placed in the bed over and over again with poignant grief will certainly wring out even from thee a fresh rain-drop tear : every one with a soft-heart is generally of a compassionate turn of mind.

31. I know thy friend's heart to be full of affection for me ; hence, I surmise her to have been reduced to this (*i.e.*,

such as has been narrated) condition during this first separation [of its kind]. It is not an overweening opinion of my attractions that makes me [so] boastful ; all that I have said will, oh brother!, be [actually] before thy eyes.

32. I believe, the eye of the fawn-eyed one—with the movements of its outer corner interrupted by the curls of hair, which is lacking the softness produced by collyrium, and which has also forgotton the sportive movements of the brows owing to her having given up wine, throbbing in its upper portion at thy approach—will acquire the beauty of the lotus put into a trembling condition by the flashing movements of the fish.

33. Her left thigh, from which the marks of my finger-nails must have disappeared, which has been made by the course of destiny to give up the long familiar pearl-string, which was accustomed to being shampooed after enjoyment by me, and which is like the luscious stem of a plantain-tree, will be throbbing.

34. If at the time [of thy approach], Oh cloud ! she be enjoying sleep which she may have got, then, pray get near her and wait, without making any thundering noise, for only three hours : when she has somehow gained me, her husband, in a dream let not her tight embrace with the knot of her creeper-like arms be made to suddenly drop away from the neck [by being disturbed].

35. Having aroused that lady by [the help of] a gush of wind cooled by the fine spray of thy own water, [and after] she is refreshed along with the bunches of fresh buds of the *Jasmine*, thou, having the lightning concealed in thy interior and being steady, shouldst commence to address that haughty lady with thunder-words while she is steadily gazing at the window with thyself stationed there.

36. Oh thou 'no-widow' !, know me—a water-holder—to be thy husband's dear friend come to thy presence with his messages [carefully] treasured up in [his] heart: [I am] that one who with his deep [but] agreeable sounds causes groups of weary travellers eager to loosen the braids of their wives, to hasten on their journey.

37. No sooner has so much been said than she, like *Sita* unto *Hanumat*, looking at thee with upturned face and an eagerly throbbing heart, will have welcomed thee, and will hereafter be all attention to listen to thee. Oh tender-hearted one! intelligence about husbands received through friends is but little short of *an actual* meeting.

38. Oh thou, blessed-with-long-life! as words from me and [with a view] to benefit thyself, please say to her thus:—

Thy husband lives. Being separated from thee and living in the hermitages on the *Ramagiri* he enquires about thy welfare: this [enquiry about welfare] should be the first speech of living beings who are subject to ready misfortunes.

39. With extremely emaciated body, with severely scorching torment, with uninterruptedly flowing tears, with burning sighs, he, who is at a distance and whose path has been obstructed by hostile fate indulging in various fancies, unites *himself with thee who art equally* reduced, equally tormented, who hast been shedding as many tears, who art as keenly anxious and art heaving similar sighs.

40. He, who loved in the presence of thy female companions to whisper words which he certainly could have spoken aloud, into thy ears that he may have the pleasure of the touch of thy face, being [at present] beyond the range either of the ear or of the eye has sent by my mouth a message whose text has been composed in great grief.

41. I see in the *Shyama*-creeper thy body, in the eyes of the startled fawn thy glances, in the moon the image of thy face, in the plumage-masses of the peacocks thy hair, in the slender ripples of the rivers the coquettish movements of thine eyes: Oh irritated one! there is, [however], no likeness of the whole of thee anywhere in one place [object].

42. When after having drawn thy likeness as vexed with love, on a stone-slab by mineral paints, I make an effort to paint myself as fallen at thy feet my eyesight is dimmed by continuously-gathering tears: cruel fate does not tolerate our meeting even in a picture.

43. It is not that pearl-like big tear-drops of wood-nymphs—staring at me who am tossing my arms into vacancy with the object of mercilessly embracing her whom I have espied with great difficulty in the visions of a dream—do not fall profusely on the twigs of trees.

44. Breezes from the snowy mountain, after suddenly opening the tender shoots of the twigs of the *Devadáru* trees and being laden with the odour of the flow of their saps blow in a southerly direction ; they are embraced by me Oh virtuous one ! because perhaps your body has been touched by them.

45. How will it be possible to shorten the long-houred night as if it were a moment, and how will the day too be made particularly temperate in all conditions ; thus my mind [filled with these thoughts] concerning unattainable desires, Oh sparkling-eyed-one ! is rendered helpless with burning agonies of separation from thee.

46. But not so. I sustain myself deeply contemplating in my own self ; therefore, Oh fortunate one ! thou too shouldst not give thyself up to any excessive despair. Who [in this world is there who] is in possession of exclusive happiness or is [drowned] in unending misery ? The condition (of man) goes up and down like [*lit.* with] the revolution of the felly of a wheel.

47. The end of [the term of] my condemnation is [to be] when the *Sha'rnga*-holder [*Vishnu*] gets up from his serpent-bed. Pass, therefore, these remaining four months with closed eyes ; after that both of us 'shall' enjoy, through nights brightly illumined by the full autumnal moon, the different pleasures fixed upon during separation.

48. He [has] said furthur—" once thou wert in bed clasped to my neck and fast asleep, [and] thou got up screaming aloud through some reason or other ; (when) repeatedly interrogated thou saidst to me with a light smile, Oh thou rouge ! I saw thee in a dream, making love to some [flirt].

49. Learning from the giving of this token that I am in health do not through gossip become, Oh black-eyed one !, possessed of any suspicion in regard to me. They say, the affections are strangely (*lit.* somehow or other) liable to be brought to an end ; but, in truth, through non-enjoyment those very affections being filled with [daily] accumulating sentiments become [as it were] a mass of ardent love.

50. Having thus consoled thy friend (*i.e.*, my wife) stricken with intense grief on account of our separation for the first time, quickly return from that mountain whose peaks are dug up by the bull of the *three-eyed-one* (*i.e.*, Shiva) and pray do hold up my life which is as limp as the *Kunda*-flower during morning, by means of her words (*i.e.* message) accompanied by a token about her welfare.

51. I hope, my kind hearted friend!, this mission of mine (thy friend) has been accepted by thee; thy solemn demeanour, I certainly do not interpret as [proceeding] from a rejection [of my suit]; to the *Chátaka* birds, thou silently givest water even when importuned; as a rule the granting of a desired object on the part of the good is by itself a response to suppliants.

52. Having done, either on account of my importunities or out of friendship or out of a feeling of compassion for me separated as I am, that which will be pleasing to me [but which is] unworthy for thee, thou mayest, Oh water-giver! having thy beauty heightened by the rainy season, wander through regions selected by thee, and may there be no separation like mine, even for a moment between thee and [thy bride] lightning.

52a. Now, the cloud, who had the power of assuming any form at will [started] from that mountain and swiftly reaching *Alaká*, made out, by observing the marks [given to him], the described house of the *Yaxa* which had lost its splendour, and communicated to his [Yaxa's] wife everything that was fondly pleasing and that had been entrusted [to him], with great effort, by the *Guhyaká*.

52b. That best of clouds who was devoted to the welfare of the people, with the object of saving the life of the wife of the Yaxa, spoke out the message with a superhuman speech; on receiving the intelligence of her husband, she too stood up with a delighted heart. Whose prayer to the good does not bear the desired fruit.

52c. Even the lord of wealth on hearing those tidings, narrated by the cloud, at once had his heart filled with compassion; and giving up all feeling of anger, at the conclusion [of the term] of the curse, put together both of them, husband and wife, with their grief removed and their hearts filled with joy; henceforth they enjoyed for ever all the desired pleasures obtainable from selected enjoyments.

Printed by C. S. Deole at the Bombay Vaibhav Press, Servants of India Society's Home, Sandhurst Road, Girgaum, Bombay.

Published by K. M. Joglekar; No. 3, Kennedy Bridge, Girgaum, Bombay.

Digitized with financial assistance from
Ms.Swati Thakar
on 13 March, 2020